

# House & Garden



LIBRARY OF HART  
DISCARDED  
CIRCULATING

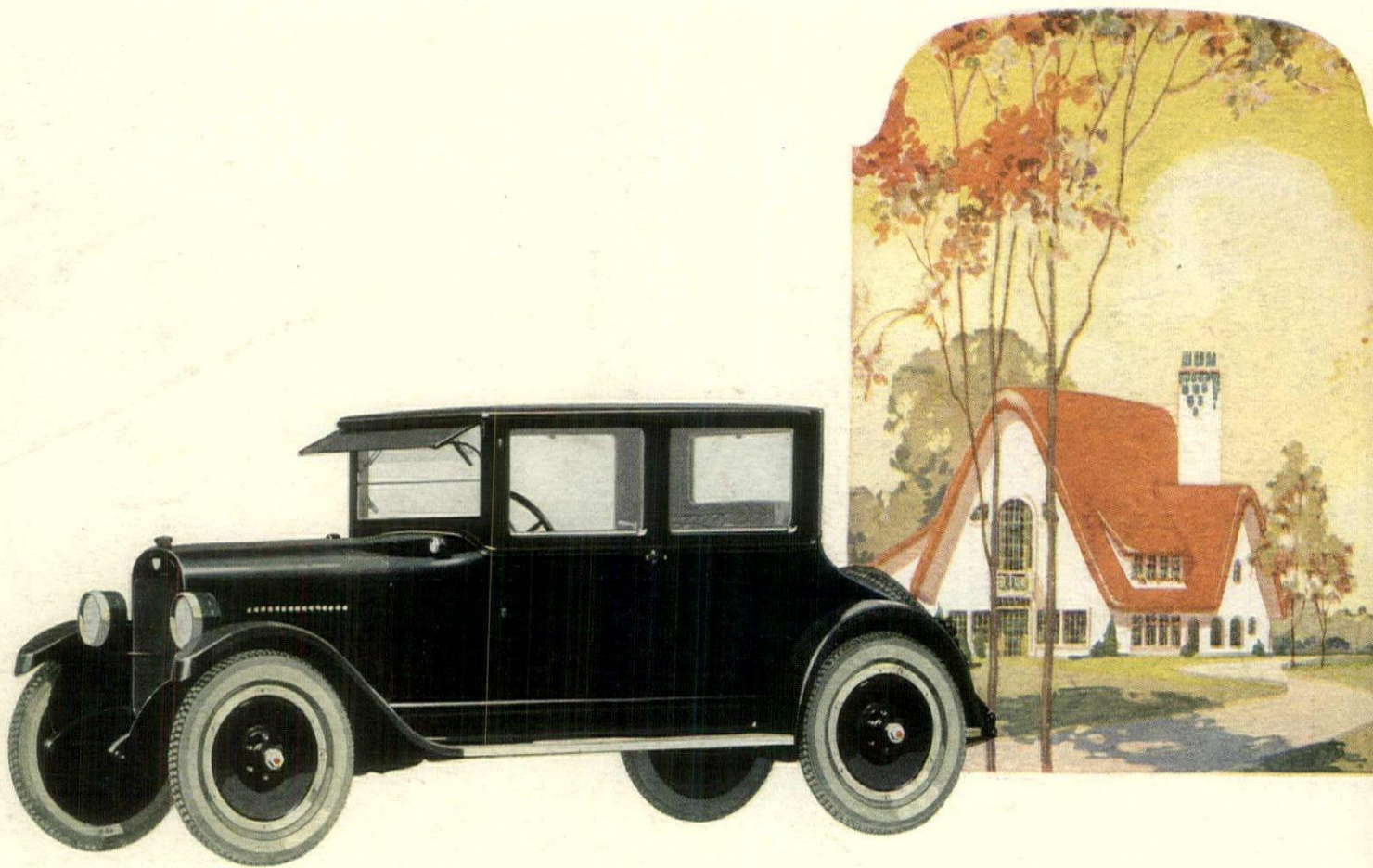
House Planning Number

November 1922

CONDÉ NAST Publisher

35 cts · 3.00 a





The good Maxwell is today generally recognized as absolutely alone in the value it offers.

The beauty which sets it apart and in a class by itself is no more unusual than the greater value it reveals in all that makes a motor car desirable.

Cord tires, non-skid front and rear; disc steel wheels, demountable at rim and at hub; drum type head and parking lamps; windshield cleaner; rear-view mirror; dome and instrument board lights; Alemite lubrication; motor-driven electric horn; unusually long springs; deep, wide, roomy seats; broadcloth upholstery; clutch and brake action, steering and gear shifting, remarkably easy.

MAXWELL MOTOR CORPORATION, DETROIT, MICH.  
MAXWELL MOTOR CO., OF CANADA, LTD., WINDSOR, ONT.



*The Good*  
**MAXWELL**





## Stucco

*UP in the quaint old town of Quebec where the French Voyageurs first settled in 1608, there are standing-to-day—intact—stucco houses that have seen the passing of many generations.*

*The elements have imparted to them a softness of tone and texture, and the hand of time has but enriched their charms.*



## The Home of Your Dreams

**F**OR a long time you have probably been planning that dream home that will be for you and yours. You have considered the outside appearance—the style of architecture—the inside scheme of decoration. But have you given a thought to the construction of the inner and outer walls? Upon this construction depends your ultimate happiness.

Real living comfort winter and summer, minimum fuel bills, resistance against fire, vermin and decay, insulation against change of temperature and dampness, all depend absolutely upon the wall construction of your home.

**BISHOPRIC Stucco over BISHOPRIC Base** in construction and in use offers the possibilities of this insurance.

Let us tell how beautiful houses are built of **BISHOPRIC Stucco Walls**, and of the wall-curtain of asphalt mastic that eliminates dampness and noise—the dovetail lock that holds the stucco in a vise grip for generations—all at a saving of original building, and future upkeep cost.

Write for "Bishopric For All Time and Clime." We will gladly send this beautifully illustrated booklet to you upon request.

**BISHOPRIC**  
for all time and clime

**THE BISHOPRIC MFG. CO.**  
614 Este Avenue, Cincinnati, Ohio  
Factories: Cincinnati, Ohio, and Ottawa, Canada





## THE TREAD THAT WRITES "GOOD WEAR"

Wherever you are, on highway or boulevard, look for the signature of the clinging, long-wearing Goodyear All-Weather Tread

Spread before men's eyes, on the roads of all the world, is the record of Goodyear popularity.

You will find it on city pavements, in country lanes, on mountain passes and in the trails of far places.

In clear, familiar characters the All-Weather Tread has written it there.

And with it, it has written also a story of extremely efficient service.

No one can look at that deep, clean-cut Goodyear imprint and not realize what great traction and security it affords.

No one, seeing it far-scattered over the earth, can mistake in what overwhelming regard the Goodyear Tire is held.

Only a tire that consistently delivers profound satisfaction to its users can win and hold such regard.

Only a tire that gives great and economical mileage, and performs reliably always, can deliver such satisfaction.

When you buy tires, buy the tire that through its excellence has won more users than any other kind.

Buy the tire with the tread that writes "Good Wear."

*Goodyear Means Good Wear*

**GOODYEAR**

Copyright 1922, by The Goodyear Tire & Rubber Co., Inc.

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Vol. No. 42, No.



# THE BIG-SIX SEDAN \$2650

A rare combination of elegance and practical utility is offered by Studebaker in the Big-Six Sedan.

Here's the ideal car for your autumn trip and now's the ideal time to go—the most joyous touring days of all the year. Fall, with its glorious foliage, smoky landscapes, bracing air.

The Big-Six Sedan fairly invites luxurious travel with its spacious trunk mounted at the rear and the two extra disc wheels (complete with tires and tubes) carried on the front fenders. An admirable arrangement because it makes access to the trunk so easy and convenient. There's a snug trunk cover to keep your things dustless.

Parlor car comfort and convenience are everywhere evident. Soft carpeting, deep cushioned upholstery and long semi-elliptic springs—56 inches in the

rear; 38 inches in front. The automatic windshield cleaner and rear-view mirror add to the enjoyment of the cross country tour just as they do in getting about town. The heater is there to take the chill and dampness off the coming cool evenings and to bring you the warmth of your fireside when winter comes.

The instruments and the fittings are in exquisite taste—smart yet dignified.

An abundance of light has been provided in the Big-Six Sedan. There are the distinctive headlights, artistic coach lamps and the courtesy light just above the running board on the driver's side which illuminates the roadway in passing other cars at night. Inside, the opalescent dome and corner reading lights.

Then there are handsome nickel-

plated bumpers front and rear, large cowl ventilator that is operated from the instrument board and the thief-proof transmission lock which reduces the cost of theft insurance to Studebaker owners 15 to 20 per cent.

Under the hood is the powerful Big-Six motor which, like the chassis, enjoys world-wide recognition for its dependability.

Handsome in appearance, thoroughly reliable, the acme of comfort and economical in service. You couldn't buy an open car of other make, of comparable quality, for the price of this Big-Six Sedan—\$2650—and this includes complete equipment as shown. Ready for you when you say so and no extras to buy.

You can depend upon Studebaker cars because of the name they bear.

LIGHT-SIX 5-Pass., 112" W.B., 40 H.P.	SPECIAL-SIX 5-Pass., 119" W.B., 50 H.P.	BIG-SIX 7-Pass., 126" W.B., 60 H.P.
Touring . . . . \$ 975	Touring . . . . \$1275	Touring . . . . \$1650
Roadster (3-Pass.) 975	Roadster (2-Pass.) 1250	Speedster (4-Pass.) 1785
Coupe-Roadster (2-Pass.) . . . . 1225	Roadster (4-Pass.) 1275	Coupe (4-Pass.) . 2275
Sedan . . . . . 1550	Coupe (4-Pass.) . 1875	Sedan . . . . . 2475
	Sedan . . . . . 2050	Sedan (Special) . 2650

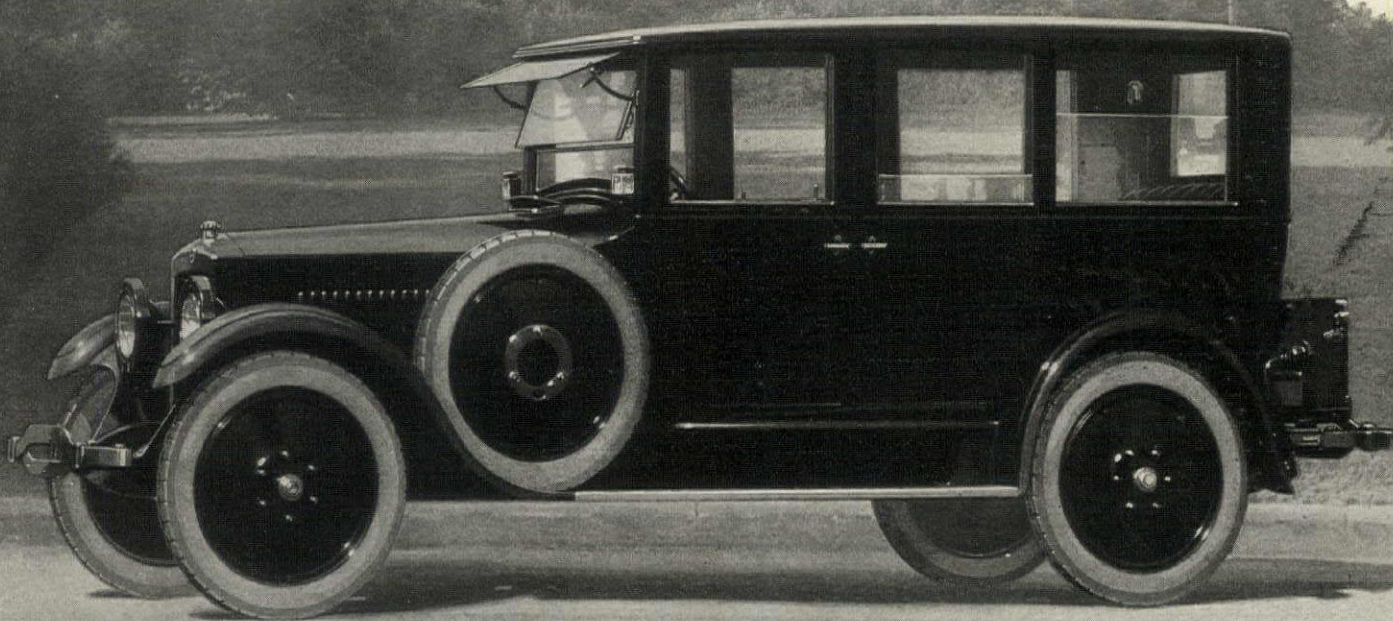
All prices F. O. B. Factories

Cord Tires Standard Equipment

THE STUDEBAKER CORPORATION OF AMERICA  
Detroit, Michigan

South Bend, Indiana

# Studebaker



T H I S   I S   A   S T U D E B A K E R   Y E A R





## Isn't a Beautiful Mahogany Interior Worth \$80 More?

THAT'S the actual, carefully figured difference between beautiful Mahogany and the least expensive woodwork in the "Bungalow Beautiful" at Atlantic City.

Doors and door-casings, window-trim, mantel, built-in bookcases, base board and mouldings, in genuine figured Mahogany in living room, dining room and den, cost \$880. Perhaps no other feature of this model small home, built as a show-

place, and visited daily by thousands, has been so admired, so much commented upon as the air of luxury and refinement created by the Mahogany woodwork.

You, too, can make your home more beautiful by the use of Mahogany interior trim; and for very

little more than painted or stained woodwork would cost; beside adding materially to the value of your home, if you ever desire to sell.

Quartered Oak would have cost	\$822
Plain Oak,	" " " 810
Birch, stained,	" " " 810
Poplar, stained,	" " " 800

Write for our illustrated folders on Mahogany interior woodwork and Mahogany period furniture — Chippendale, Sheraton and Colonial. We shall be glad to send them to you without cost.

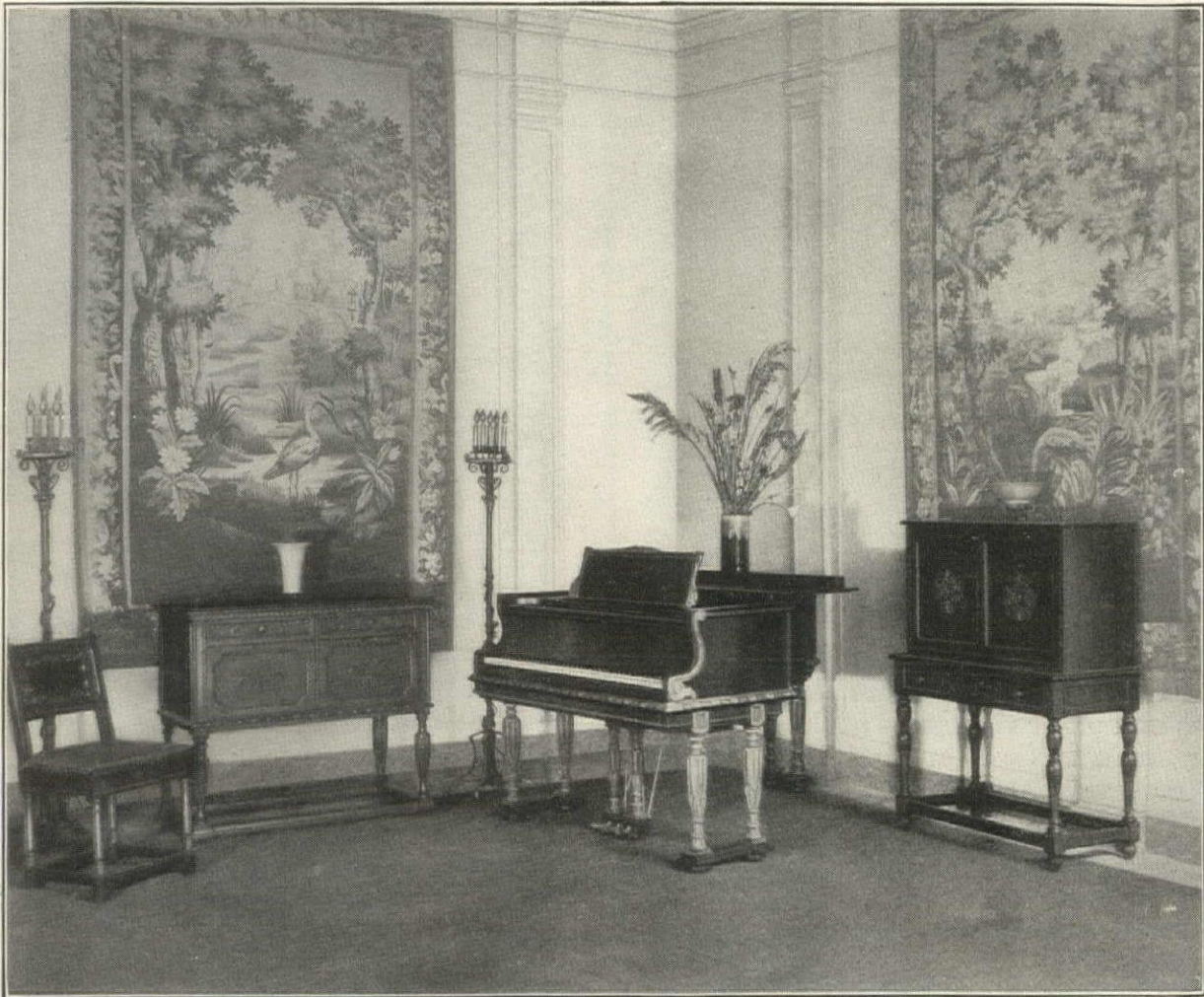
MAHOGANY ASSOCIATION, Inc., 1133 Broadway (St. James Building) NEW YORK CITY

after all—there's nothing like

# MAHOGANY



# SOHMER



*Victor Victrola in  
Sohmer Period Encasement*

*Sohmer Reproducing  
Grand, Florentine Model*

*Music Roll Cabinet  
Curonia Model*

## THE PIANO AND VICTROLA AS A PART OF THE HOME DECORATIVE PLAN

IN recognition of the keener appreciation of the artistic in furniture in American homes, the House of Sohmer has created a series of Period encasements for the Sohmer Piano and the Victor Victrola.

These exquisite case designs give to the Sohmer Piano and the Victrola the same value as furniture that they possess as musical instruments. They are authentic in line and detail and faithful to the best furniture traditions.

The universal recognition of the unsurpassed artistic tone quality of the Sohmer Piano is enhanced by beautiful exteriors of the Queen Anne, Early English and Italian Renaissance Periods.

Thus "Music in the Home" becomes not only expressive of the spirituelle and idealistic, but through these period models, contributes to its ornamentation as well.

*Moderate in price and your Present Piano accepted  
as Part Payment. Write for Illustrated Brochure.*

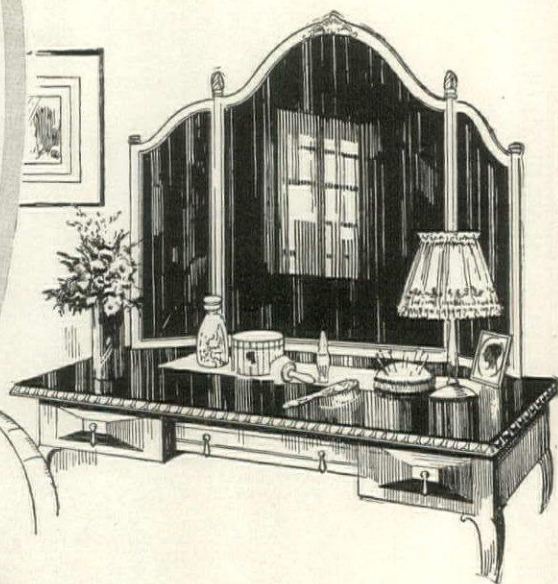
SOHMER & CO., 31 WEST 57th STREET, NEW YORK

*Established 1872*





Use  
**PLATE**  
Glass



## Save the dresser top

**P**ERFUMES, toilet waters, lotions and other requisites of the dressing table *will* spill out and run down the side of the bottle. And the alcohol they contain *will* ruin the varnish with unsightly marks.

There is only one certain way to protect the beautifully finished top of dresser or toilet table and preserve it from those disfiguring accidents of every-day use—*cover it with plate glass*.

The use of plate glass to cover dresser tops has become amazingly popular—yet it is only one of a dozen such practical uses about the house. For dining-room, library or console tables, plate glass protects without hiding the finely finished top. Its highly polished surfaces and mirror-like clearness are strikingly effective against dark

and nicely grained wood. A hardware or glass dealer will sell you the plate glass cut the proper size, with the edges nicely rounded.

Plate glass mirrors have many uses about the house for decoration or utility, and they are always in style. Plate glass mirrors made right here in our own country are unsurpassed for brilliance and beauty. Only perfectly smooth-surfaced and crystal-clear plate glass is selected, and the silvering is done with the utmost skill.

Speak to your architect about built-in mirrors, over mantels, in French doors, closet doors, bathroom doors and toilet cabinet doors. A plate glass mirror is made for permanency and will last the life of the house if properly installed.

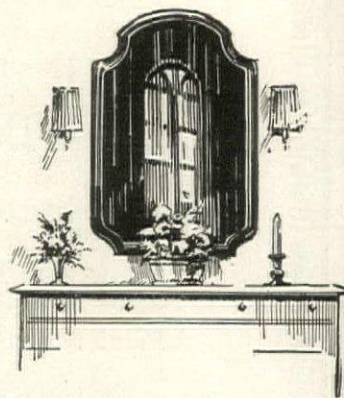


PLATE GLASS MANUFACTURERS of AMERICA

Use Plate Glass for:  
Hotel, Office-Building  
and House Windows  
Desk Tops  
Windshields  
Closed Car Windows  
Shelves

Genuine  
**PLATE GLASS**



Nothing Else  
is Like it



# DANERSK

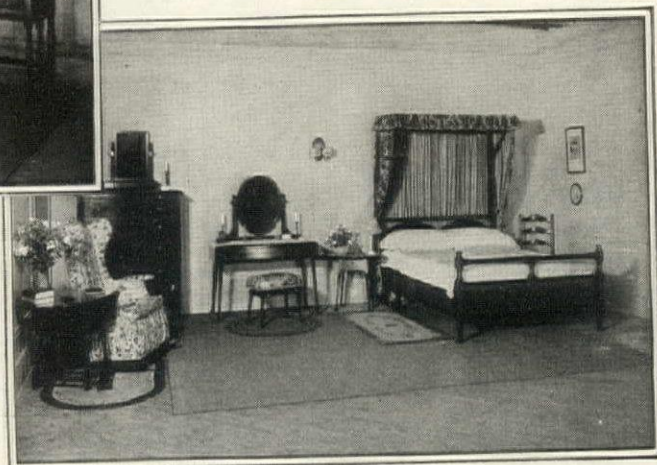
## EARLY AMERICAN FURNITURE



Plymouth Dining Group



Barlow Living Room Group



Pendelton Bedroom Group

THE essential spirit of Danersk Early American Furniture is one of friendliness. It appeals to the heart rather than to the sophisticated intellect. It is appropriate for homes of English tradition in design as well as for the New England or Dutch Colonial house.

We are the only manufacturers in the country from whom you can obtain complete groups of Early American Furniture for all the rooms of the house. Quaint butterfly tables, chintz covered chairs and couches with ample arms, tavern tables and odd pieces for the living room; delightful dining-room groups of old Connecticut origin, or Plymouth cupboards and sturdy chairs of unique design; and bed room groups that are like a small collection of rare pieces. These things are made in the correct woods of the

period, and finished in the mellow amber tones of old.

An Early American room in your city apartment brings a new quality of livability. Those who in childhood loved to read the "Tales of a Wayside Inn" will take pleasure in building sentiment and affection into their homes through the medium of this naive furniture. Decorators and their clients are always welcome.

Danersk Furniture in color is delightful for your Florida Home.

ERSKINE-DANFORTH CORPORATION

2 WEST 47th STREET, NEW YORK

315 North Michigan Ave., Chicago

643 South Olive St., Los Angeles



# One Quality Only

Silvertowns are an investment, not a speculation. When you buy them you know they will pay you a profit in mileage and service; you know that you will be satisfied with their appearance on your car.

And one Silvertown is the same as every other Silvertown. Goodrich has no double standard of tire quality. One quality only is the controlling principle in materials and workmanship.

This is why the name "Silvertown" is the sterling mark for Tires, the standard of comparison.

THE B. F. GOODRICH RUBBER COMPANY, Akron, Ohio  
ESTABLISHED 1870

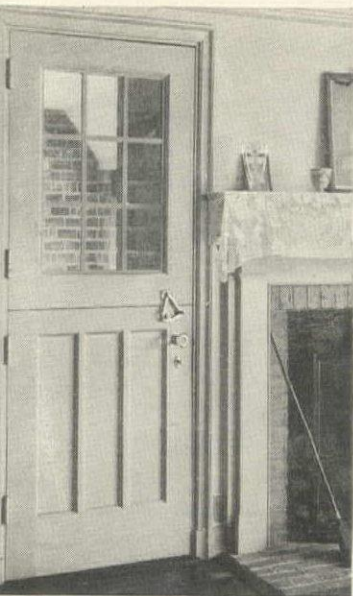


# Silvertown

## CORD TIRE

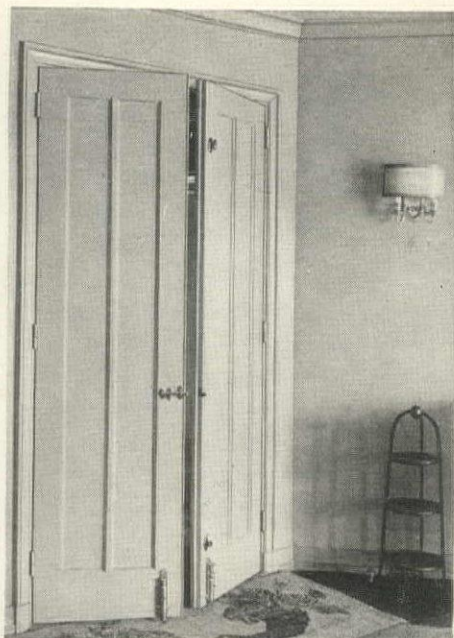
"BEST IN THE LONG RUN"



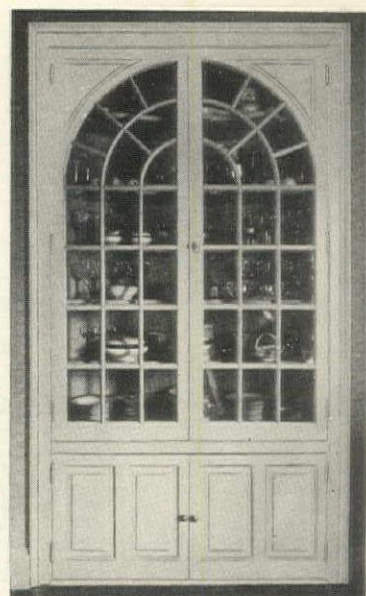


SEVERE and distinguished simplicity marks these doors. Not a jarring note from their 12 pieces of good hardware.

THE old crafts-men devised hardware that combined utility and charm to an amazing degree. Note this Corbin replica of a Dutch Door Bolt. What a touch of quaintness it gives in a modern Dutch Colonial house!



A CORBIN trimmed China closet! Evidently good china and good hardware have much more in common than most people imagine.



## Good Buildings Deserve Good Hardware



IS there any piece of hardware more delightfully reminiscent of Colonial hospitality than the door knock-knocker? The honest thumb latch too—so inviting to the grasp—confirms the hearty welcome.



SO much is asked of the hardware on the entrance door! It must open its door obligingly—close it quietly—above all, securely. It must contribute its touch of beauty. Corbin entrance hardware is available in designs and finishes to meet every possible requirement.

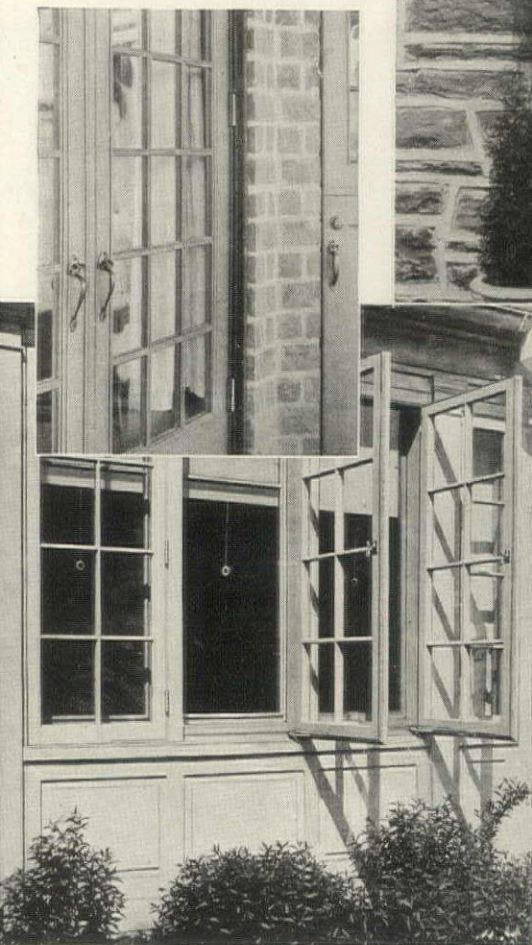
EVERYBODY likes French doors, but too often they remain unused, all for lack of good hardware. Not so these doors.



SELF-CLOSING doors are just as necessary in the home as they are in offices and institutions. Corbin Door Checks save far more than their cost, in coal bills and in nerves.



THE kitchen is the work room of your home. But suppose the doors and drawers and cupboards are balky? Good hardware—and nothing but good hardware—gives them the spirit of co-operation. Corbin trimmed kitchens are a joy to work in.



THE Corbin Casement Adjuster has made casement windows amenable to reason. Without touching the screen, your casement windows open, close and lock perfectly, from the inside, when aided by good hardware.

## Good Hardware at its Best

ALTHOUGH it may be a beautiful thing in itself, an individual piece of builders' hardware, since it must always be a part of something else, must always have the right setting, the correct environment, to appear at its best. Merely to specify Corbin hardware isn't enough—this is a matter worth both your attention and that of your architect.

Write for our attractive booklet on this subject, "Good Buildings Deserve Good Hardware".

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT  
The American Hardware Corporation, Successor  
NEW YORK CHICAGO PHILADELPHIA





A Gift for someone  
you really Care for

# NEVERBREAK

TRADE MARK

## BLUE RIBBON WARDROBE TRUNKS



HAVING such an "air"—so conspicuously superior—a truly regal piece of baggage. Sheathed in armor, ribbed with steel, bulwarked and barricaded like a battleship, supreme in the majesty of might—

Such is the NEVERBREAK Trunk. At the dock, at the station, at the hotel, the NEVERBREAK commands respect. A gift for any man or woman you really CARE FOR.

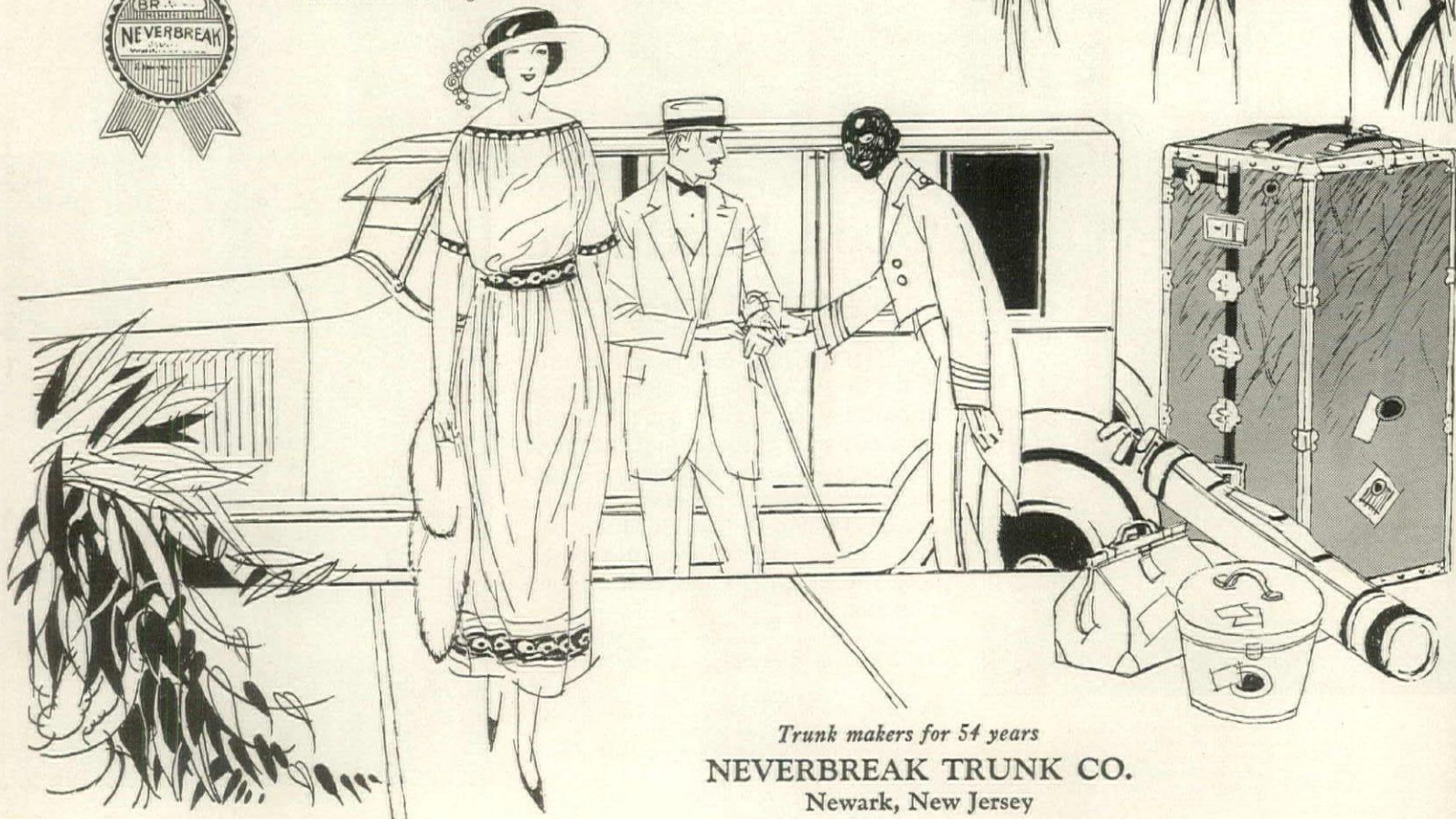
The patented garment carrier on one side is a distinct improvement over anything heretofore produced—the series of drawers on the other side are constructed with a perfect understanding of the underwear-lingerie needs of the metropolitan person.

Note the NEVERBREAK "sinews of strength." Body built of three ply basswood, a vulcanized fibre covering and interlining, girded with rolled steel bars, clinched with double rivets. Fully reinforced at the impact points.

Compact—complete—utilizing every inch—having newly designed garment racks, ratchet clothes retainer, laundry bag, hat and shoe containers, drawer locking device, ironing board and iron holder—everything for comfort.

But always strength and fitness. A livable, wearable, dependable trunk. In various sizes—\$25 to \$100.

For sale at all good stores.



Trunk makers for 54 years  
**NEVERBREAK TRUNK CO.**  
Newark, New Jersey



# Copper, the Ideal Roof\*



A SUBURBAN RESIDENCE (NEW ROCHELLE, N. Y.)  
ROOFED WITH COPPER.



A TOWN HOUSE (NEW YORK CITY) WITH COPPER ROOF AND COPPER CORNICES.

**T**IME does not affect the Copper roof, except to make it more beautiful.

A Copper roof soon pays for itself, because you do not have to paint, repair or renew it.

Copper roofing can now be had in many styles—standing seam, batten type, flat seam, Copper shingles, Copper “Spanish tile.” One of these styles is sure to add charm and dignity to your house, whether it is large or small, in town or country.

If you are building a new or remodelling an old house, cover it with Copper, the Ideal Roof.\* And in your plumbing, profit by the rust-proof property of Copper’s principal alloy, Brass, by using Brass plumbing pipe.

*Copper and Brass are cheaper because  
you pay for them only ONCE*

**COPPER & BRASS  
RESEARCH ASSOCIATION**

25 Broadway - New York



COPPER ROOF ON CHRIST CHURCH,  
PHILADELPHIA—173 YEARS OLD AND  
STILL IN FIRST-CLASS CONDITION.

## \*Copper, the Ideal Roof

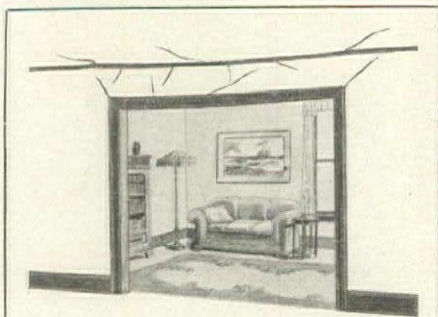
is the title of an illustrated booklet which you will find worth reading. Just drop a card to the Copper & Brass Research Association, 25 Broadway, New York, and you will receive a prompt, appreciative response.





#### SEVENTEENTH CENTURY COLONIAL

This style of architecture was developed by the early settlers of Massachusetts and Connecticut. The Seventeenth Century Colonial is another of the 16 architectural styles illustrated and discussed in "Good Houses," a book for home-builders interested in good design, efficient planning and thorough construction. "Good Houses" interprets the architectural styles on which American building tradition rests, and which are adaptable to wood construction today. Send for your copy now.

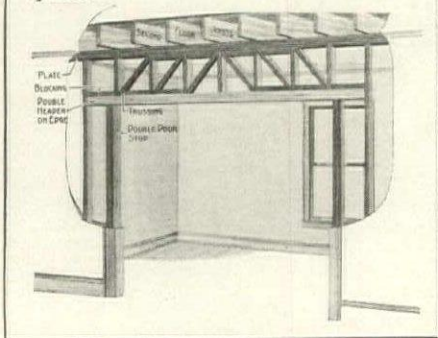


**H**OW OFTEN you have seen a large cased opening with just such unsightly wall cracks as this. The painter and paper-hanger strive to repair the damage but the cracks persistently reappear. Such an annoying disappointment to the woman who has been looking forward to a perfect home.

Paint and wall paper cannot cover up construction defects in the house frame nor can they strengthen weak, over-worked framing.

Below is shown a correct method of framing around an inside opening. Note the double door studs and double header on edge, the trussing with efficient blocking. Such construction was lacking in the faulty house above.

This is one of the many points of house construction discussed in detail in the Weyerhaeuser book, "The High Cost of Cheap Construction," sent free on request.



## How to Avoid Paying Dearly for Experience in Building a Home

**T**HE MOST profitable thing every young couple about to build their first home can do is to look into the disappointments and failures of their friends' "first homes"—digging out the reasons for constant repairs, excessive heating costs, leaky roofs, damp basements, sagging floors, balky windows and the hundred other annoyances and costly house ills.

The result will be better homes. Better construction practice will be demanded. Less time will be spent searching for a contractor who will do the job for a little less; more time in finding the right kind of contractor.

The old theory that a person can only get house-building experience through paying dearly for it has been exploded. Everywhere there are competent contractors and workmen using their years of experience to build sound houses. So we say, go to a legitimate contractor—one who takes pride in his craft and builds only good houses according to right construction practices.

**I**N the long run it more than pays the home-builder to search out a legitimate contractor—the man who *knows* and who refuses to skimp in the hidden places—the man who will deliver a good job at a fair profit.

You will find these men more and more using lumber of the Weyerhaeuser standard of quality—trade-marked with the manufacturer's pledge of personal responsibility.

Weyerhaeuser lumber for house-building is manufactured in suitable, economical species, grades and sizes, and put through a seasoning process that means easier working and less wastage in addition to a prolonged period of service.

**I**N "The High Cost of Cheap Construction," a book which will be mailed you on request, you will find the essentials of good construction necessary to successful house building; the basis for judging the manner in which your house is built; and the means of making the lumber you use in the construction of your house of even greater service. This book will take the place of costly house-building experience. Send for it now. Also ask for "Good Houses."

Weyerhaeuser Forest Products are distributed through the established trade channels (to contractors and home-builders through the retail lumber yards) by the Weyerhaeuser Sales Company, Spokane, Washington, with branch offices and representatives throughout the country.

**E**ACH year you will find an increasing number of retail lumber dealers recommending Weyerhaeuser lumber for house-building—men who know the relation to correct building practice of properly dried lumber, of uniform grades and of the kinds best suited to your needs.



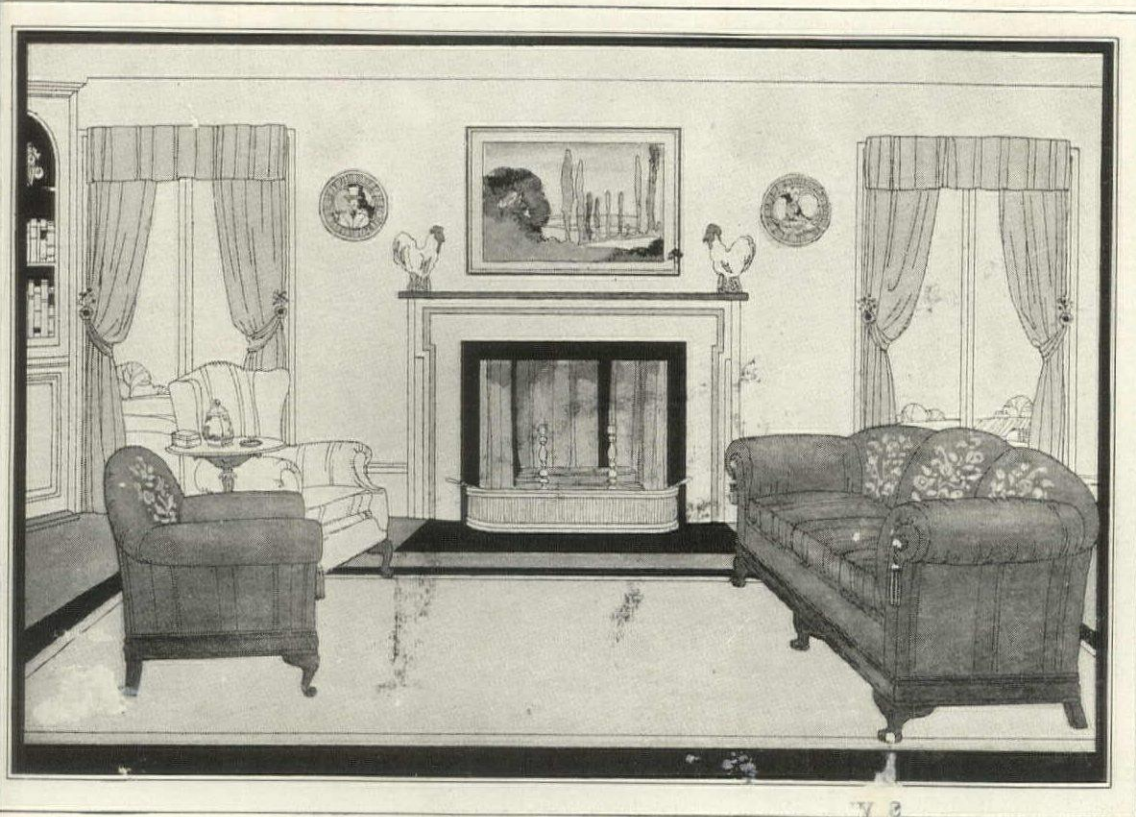
### WEYERHAEUSER FOREST PRODUCTS SAINT PAUL • MINNESOTA

Producers of Douglas Fir, Pacific Coast Hemlock, Washington Red Cedar and Cedar Shingles on the Pacific Coast; Idaho White Pine, Western Soft Pine, Red Fir and Larch in the Inland Empire; Northern White Pine and Norway Pine in the Lake States





# KARPEN



A Karpen overstuffed Master's Chair of genuine mahogany, reflecting the present-day vogue of hand-embroidered tapestry, now being exhibited at leading dealers everywhere.

## A More Beautiful Room Than You Ever Dreamed of Having Yet—at but trifling cost

The New Ideal in Furnishing  
BY MATLACK PRICE

Have you a "room of dreams?"—a room speaking the restful dignity of good taste, which, for one reason or another, has as yet failed to materialize?

You should like to help you make it come true—and I believe I can. Of course your real reason is probably economy. You believe that its consummation entails more of an outlay than you care to make at the present moment.

But, chances are, if you knew what wonders a little money, wisely spent, will work, you would be amazed. Scores of women, confronted with your same problem, recently have found it so.

### The New Ideal

Sere simplicity is the keynote of today. Not the extravagance of discarding and refurnishing, but the economy of gradual replacement—the common-sense plan that brings luxury without noticeable expense.

Modern decorators and authorities now are advocating it. Results are remarkable. The small expenditure of today achieves distinction of the large one yesterday.

### My Book—Free

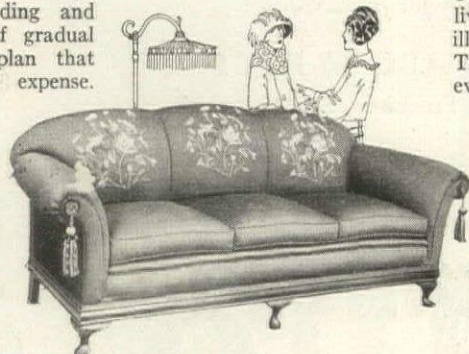
Proof of the magic of these all expenditures in transforming living rooms and halls, I

prepared recently a Book of Interiors. It is designed for those who appreciate the social asset of a well-appointed home, and tells them how to have it—economically.

When I had finished the manuscript, I showed it to Mr. Adolph Karpen, America's foremost furniture craftsman. And because he said it realized his own dream of making the distinction of Karpen furniture available to even the most modest purse, he purchased the right of publication from me, so as to give the book away with his compliments.

It reveals the subtle art of supplying color and atmosphere, instantly, to rooms otherwise dull and uninteresting. It tells the woman in moderate circumstances how to have the things she thinks she can't afford. And the woman of means the secret of harmonious decoration.

Over fourteen interiors of living rooms and halls are illustrated and explained. They cover every problem, every phase presented in nearly every type of home, from the small city apartment to the pretentious country home.



Karpen Davenport built on lighter lines to match Master's Chair shown above in a wide variety of coverings at your dealers, moderately priced.

I am sure you will enjoy reading it. It may be a revelation. The coupon below brings it without charge—mail it.



This bronze identification plate is on every piece of Karpen Furniture. Look for it.

## KARPEN FURNITURE

For more than 40 years Karpen has specialized in hall and living-room furniture. Karpen Furniture combines the artistry of the middle ages with the marvels of modern craftsmanship. It offers pieces so beautiful in design and finish, so luxuriously handsome, that anyone may well take pride in their ownership. Begin with a few Karpen pieces. Add more later. Your home will grow more beautiful year by year.

### Free — Mr. Price's Book:

"How to make a little money go far in transforming a living room or hall!"

Simply mail coupon below. It will bring you, postpaid, without any cost to you, this remarkable book by Matlack Price, beautifully illustrated. It shows how this famous decorator inexpensively adds charm, distinction, richness to the living room or hall. Matlack Price is one of the great authorities on decoration of the home, the author of many text writings on the subject. We consider this the most valuable book of its kind ever written. It brings to the person of moderate means the services of one of the most highly paid decorators in the country, giving free the benefit of his suggestions. Send for this book now.

## S. KARPEN & BROTHERS

Also manufacturers of Karpen Hand-woven Fiber Rush and Reed Furniture and Office and Windsor Chairs

S. KARPEN & BROS.  
Dept. N, 801-811 S. Wabash Ave., Chicago  
37th and Broadway, New York

Please mail me free and postage prepaid the Book of Interiors by Matlack Price on "How to Make a Little Money Go Far in Transforming a Living Room or Hall," and name of nearest Karpen dealer.

Name .....  
Address .....  
City and State .....





## Save Your Coal Pile for Zero Weather!

Imagine a fireplace which, at the touch of a match, becomes in appearance and effect a great bed of glowing embers!

That is Radiantfire, the amazing heating discovery that is revolutionizing fireplace enjoyment wherever natural or manufactured gas is available.

But Radiantfire is even more, for by the same Radiant Rays, that bring you sun-warmth, it projects its heat not upward and out your chimney, but straight out into your room.

Of course, with Radiantfire, there

is no fuel to be brought in, no ashes to be carried out, no flying sparks to ruin your rugs, no smoke and soot to discolor your walls, no dust or dirt to be cleaned up.

Also, it is odorless and ventilates your home, just as your present fireplace does.

Best of all, Radiantfire costs no more than the conventional fireplace equipment to install, and far less to maintain.

Your Gas Company or dealer has the size and model Radiantfire you need. Buy it and enjoy your fireplace as you have never before enjoyed it!

*DEALERS: Get Your Share of the Big, Fast-Growing, Business in This Revolutionary Fireplace Equipment! Write Us Today for full Details*

**GENERAL GAS LIGHT COMPANY**  
New York, 44 W. Broadway KALAMAZOO, MICH. San Francisco, 768 Mission St.  
PITTSBURGH BUFFALO CINCINNATI ATLANTIC CITY

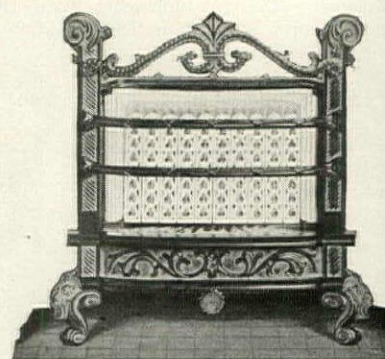
The HUMPHREY  
**Radiantfire**  
TRADE MARK REG. U.S. PAT. OFF.



No. 20—Portable



No. 33—For Stores,  
Lofts and Offices



No. 60—Apartment Type



# CHAMBERLIN METAL WEATHER STRIPS



## "No Draughts or Dust—and Think How Much We Save on Fuel!"

In thousands of homes Chamberlin Metal Weather strips permanently end fuel wastes and discomforts resulting from draughts at windows and doors.

**Save 25% to 40%  
of Fuel Costs**

They keep out cold. Prevent dust, soot and smoke from filtering in. Protect furnishings and decorations. Maintain even, constant heat in all parts of the house.

### No Cold Spots

Draughts don't drive you away from the bright spots at windows. The household needn't hover around radiators or stoves. Even temperature makes the whole house habitable. Children are safer and healthier.

The house is cleaner, too. Less dusting necessary. No rattling doors and windows.

### All Done by Chamberlin Experts

Chamberlin's own experts plan, fit and install all Chamberlin Metal Weather Strips.

It is specialized work. Special tools are required. Even a "good mechanic" not trained in this specialty cannot make a proper installation. That is why Chamberlin maintains its own nation-wide service organization.

And because we know installations are made right we guarantee them for the life of the building. Our engineering department will give you a free estimate on the cost of the installation in your building.

**Chamberlin Metal Weather Strip Co., Detroit Mich.**

## Read What Users Say

"I have installed Chamberlin Metal Weather Stripping in the old Colonial house that I purchased. The house is 76 years old and naturally after so many years the windows let in air and made it difficult to heat. After a careful investigation of different makes of weather strips, I decided that the Chamberlin was by far the best. The heavy windows not only operate easily, but there is absolutely no air leakage in any of them. Indeed, the windows keep out not only the cold but also the dust and not a sound can be heard in the way of rattling."

**CHARLES A. UPSON,**  
The Upson Company, Lockport, N. Y.  
*I have saved many tons of coal a year by having this adjustment on my windows and for the expense paid, it is certainly a splendid investment."*

**FRANK A. MORRILL,**  
NORWOOD, MASS.  
*"I am very pleased with the weather strips placed in my house last year. They save their price in heat (cost of fuel) in one season; they keep dust and dirt out, saving lots of labor cleaning; they made the house almost sound proof, and there is never any more rattling of windows. I am well pleased, and the men were very careful in placing the strips."*

**DR. C. J. LARSON,**  
Bemidji, Minn.

## Just Send the Coupon

Chamberlin Metal Weather Strip Co.,  
Detroit, Mich. Dept. F—2

Gentlemen:—Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory or office building.)

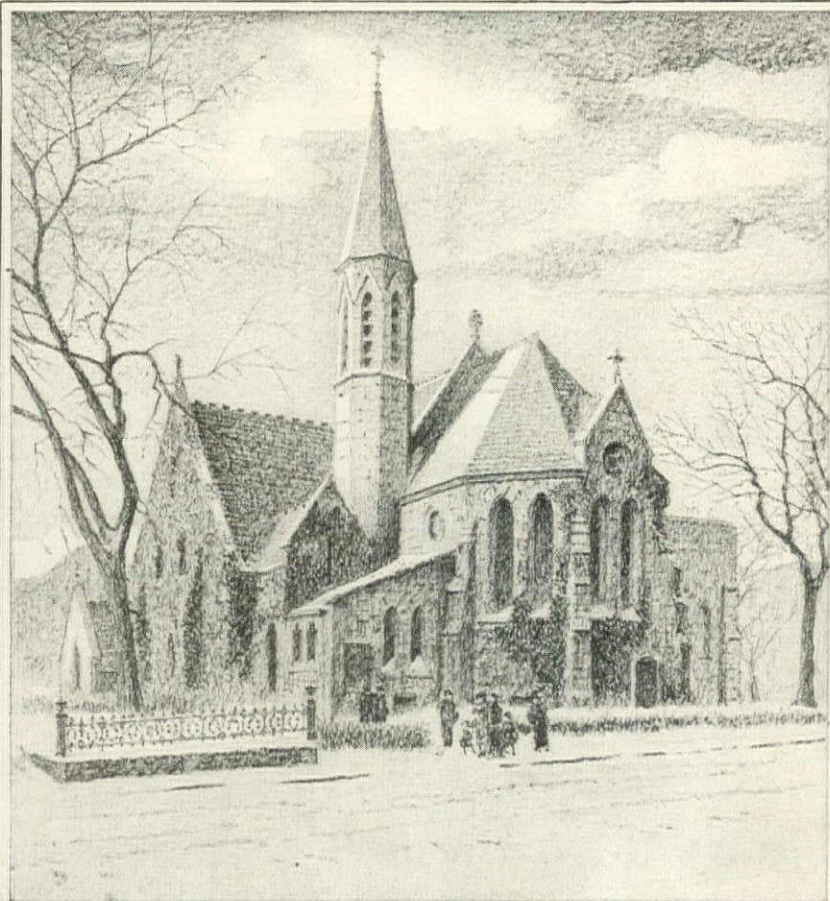
Give number of outside { doors.....  
windows.....

Name.....

Address.....

City or State .....





From a drawing by Wesley Bonestell © ARCO 1922

Architects: Henry M. Congdon & Son, New York

TRINITY CHURCH, Waterbury, Connecticut, where two IDEAL TYPE A HEAT MACHINES are paying for themselves in the fuel they save.

## How much less in the end!

**T**HE old-fashioned heating plant in this church burned 80 tons of coal in the winter of 1918-19.

The church committee hesitated whether to substitute IDEAL TYPE A HEAT MACHINES, or a cheaper boiler. They decided to pay a little more for the IDEAL TYPE A.

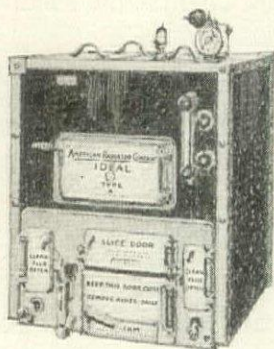
The following winter, a hard winter, 65 tons were burned.

Last winter, a mild winter, 55 tons were burned.

A saving of 40 tons in two years!

There are two kinds of heating equipment—the kind that is merely a purchase; and the kind that is a long-time investment.

The American Radiator Company is in the business of selling heating investments. Sometimes they cost a trifle more in the beginning—but how much less in the end!



If you plan to build or remodel this year, the first piece of literature to send for is our booklet on the IDEAL TYPE A HEAT MACHINE. Mail your request to either address below. For every heating problem we have a heating product.

## AMERICAN RADIATOR COMPANY

*IDEAL Boilers and AMERICAN Radiators for every heating need*


104 West 42nd Street  
NEW YORK

Dept. 23

816 So. Michigan Avenue  
CHICAGO



# DEPENDABILITY



CEMENT CONSTRUCTION—warm in winter, cool in summer, adaptable to any type of architecture, lasting as the hills. No painting, no repairs, less insurance — and with the distinctiveness which comes when your home has beauty of permanence.

*Write us for full information regarding  
the use of Cement in home building.*

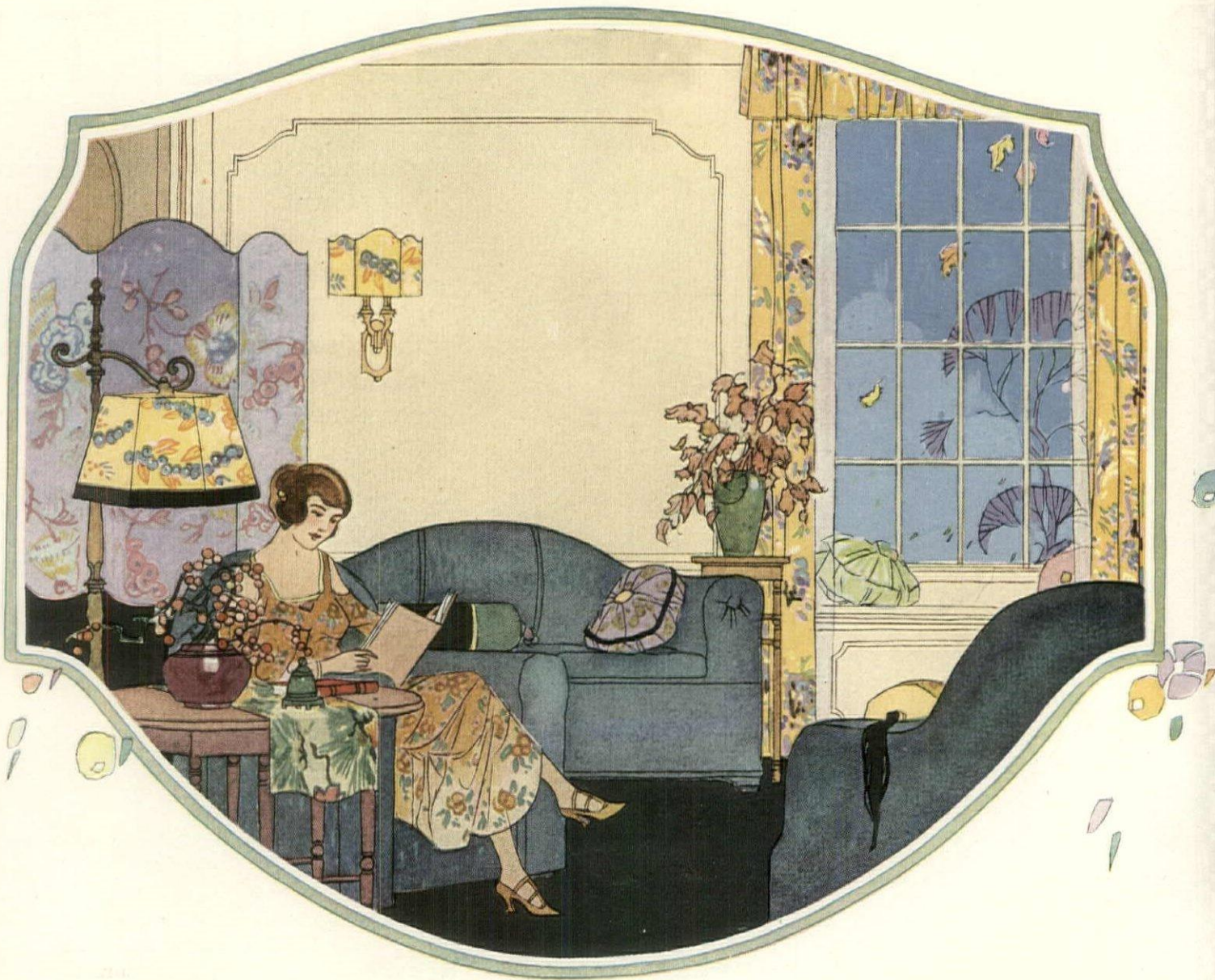
THE ATLAS PORTLAND CEMENT CO.

New York	Boston	Philadelphia	Birmingham
Chicago	Dayton	Des Moines	St. Louis

*A home at Ardsley, N. Y.  
Frank J. Forster, Architect*

## ATLAS-WHITE PORTLAND CEMENT





*B*RIGHTER COLOUR and more piquant design mark the present trend of decorative style—is this, perhaps, attributable to the Parisian vogue for printed fabrics?

Interiors of sedate and formal manner have emerged to a more inviting mood, and to such rooms, Cheney Printed Silks give gracious expression.

In lamp-shades, table scarfs, cushions, window draperies and screens, Cheney Printed Silks are tastefully decorative. For tea-gowns and negligées, truly unique effects are obtained through the use of these gorgeous fabrics.

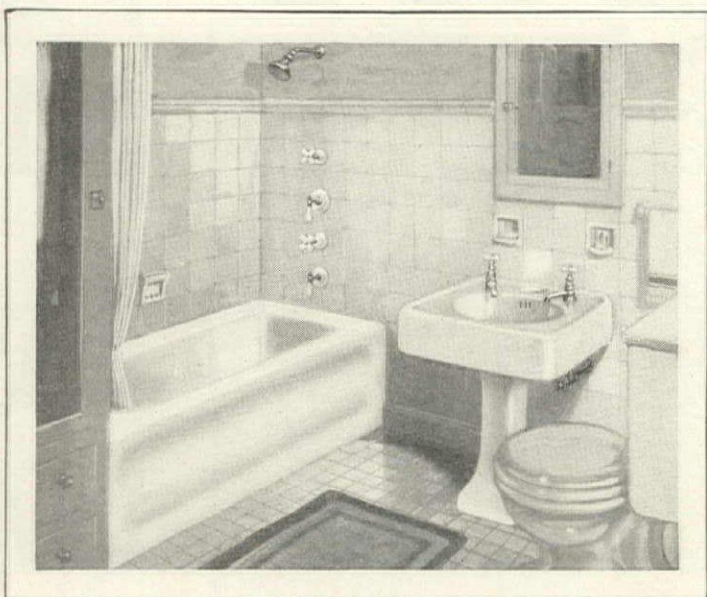
Sweetbriar, Mysore, Florentine, Geisha, Shikii, Corean, Cinderella and Satin Princess are the Cheney Decorative Silks you will wish to see. Ask for them by name in decorating and dress goods departments.

CHENEY BROTHERS

*4th Avenue at 18th Street, New York*

CHENEY  
SILKS





*This five-foot "Viceroy" built-in tub is the type used in thousands of homes and hotels*

## IS THERE AN EXTRA BATHROOM IN YOUR HOME?

**T**HINK of the convenience of another bathroom in your home. You know the congestion and delay in the morning "rush hour" when everyone is anxious to wash, bathe or shave at the same time. And when guests come the condition is actually embarrassing.

You can utilize a large clothes-closet, a spare room that is too small for a regular bedroom, or waste space in the attic can be walled off inexpensively, to obtain the added comfort and convenience of the modern bathroom pictured above.

This bathroom is designed to cover a floor space only five by seven feet. It is compact and complete. The fixtures are standard size.

A five-foot, luxurious Kohler "Viceroy" Built-in Enameled Bath is the type used in thousands of homes and in many apartments, hotels and clubs. The lavatory shown is the full size famous Kohler "Columbia" style.

This fine Kohler bathroom can be installed in your home at a very small cost. It will be a source of pride to you. It will add to the money value of your house.

It will mean added comfort and convenience to every member of your family.

Kohler Enameled Plumbing Ware—bathtubs, lavatories and kitchen sinks—is famous for its beauty and durability. The glistening, snow-white enamel is easily cleaned, and it preserves the attractive appearance of the fixtures during their entire life.

There is a Kohler plumber near you who will be glad to give you an estimate of the cost of installing this Kohler bathroom in your home. Consult him now! You will find him a reliable source of information on all questions relating to sanitation in the home.

Send for interesting, free booklet illustrating modern arrangements of bathrooms. Write today.



Every piece of Kohler Enameled Plumbing Ware is distinguished for (1) the snowy whiteness of its durable enamel (2) the uniformity of this whiteness in every fixture (3) the name "Kohler" in dainty blue letters inconspicuously but permanently fused into the enamel for your protection

# KOHLER OF KOHLER

Kohler Co., Founded 1873, Kohler, Wisconsin · Shipping Point, Sheboygan, Wisconsin  
BRANCHES IN PRINCIPAL CITIES

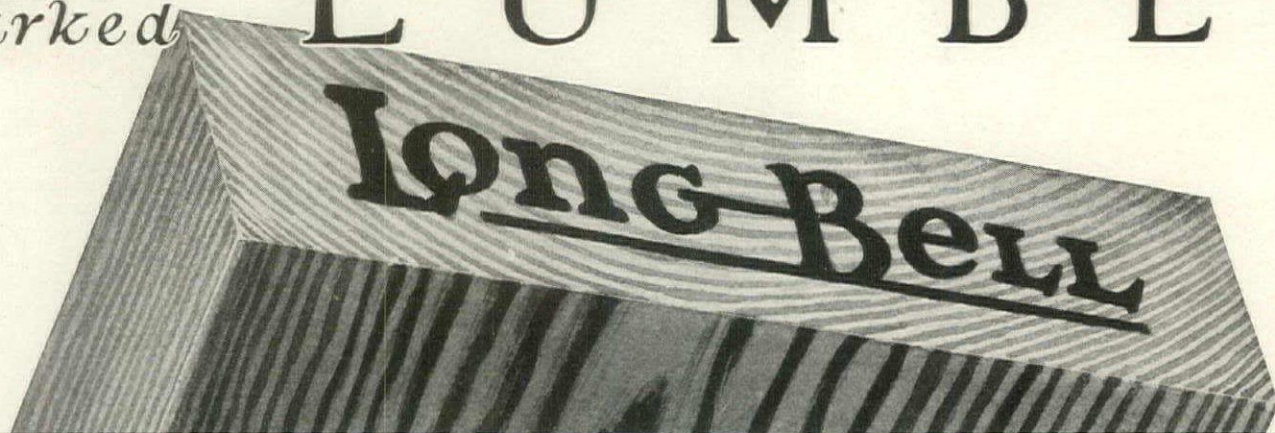
MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.



# Long-Bell

## L U M B E R

Trade-Marked



More homes!  
Yes—but *better built homes*.  
That's the important thing.

This is the age of quality. "Not how cheaply can I build, but how well," should be your thought when you pore over home plans, when you consult architects, contractors and lumbermen.

Inferior materials are an extravagance none can afford. For a home, to be a real investment both in *money* and *satisfaction*, must last as long as you care to live in it.

\*\*\*

Almost everything that can go into the building of a home bears the trade-mark of some manufacturer who has said to himself:

"If I am to realize my ambitions in building a permanent business, I must put into what I make the best of my skill and knowledge, must label it with my trade-marked name, must win for that name an honorable place and must keep it so."

\*\*\*

Trade-marks are guides to good merchandise. You have proved it for yourself in buying the food you eat and the clothing you wear.

The most widely used building material that goes into homes is *lumber*. You should *know* the lumber you buy—and you *can*.

For it, too, is trade-marked. You can buy it by brand with the same assurance you buy other trade-marked goods.

The name Long-Bell on lumber is your guide-mark to lumber and lumber products of uniform quality.

Long-Bell Lumber has back of it 47 years of honorable enterprise.

Long-Bell Lumber comes from exceptional stands of virgin timber; manufactured in modern mills.

Long-Bell Lumber is made by skilled workmen—men who take a personal pride in a product bearing their company's name.

Long-Bell Lumber is manufactured and graded under the supervision of experts who work to a standard. Each log is cut for purposes for which it is best adapted.

\*\*\*

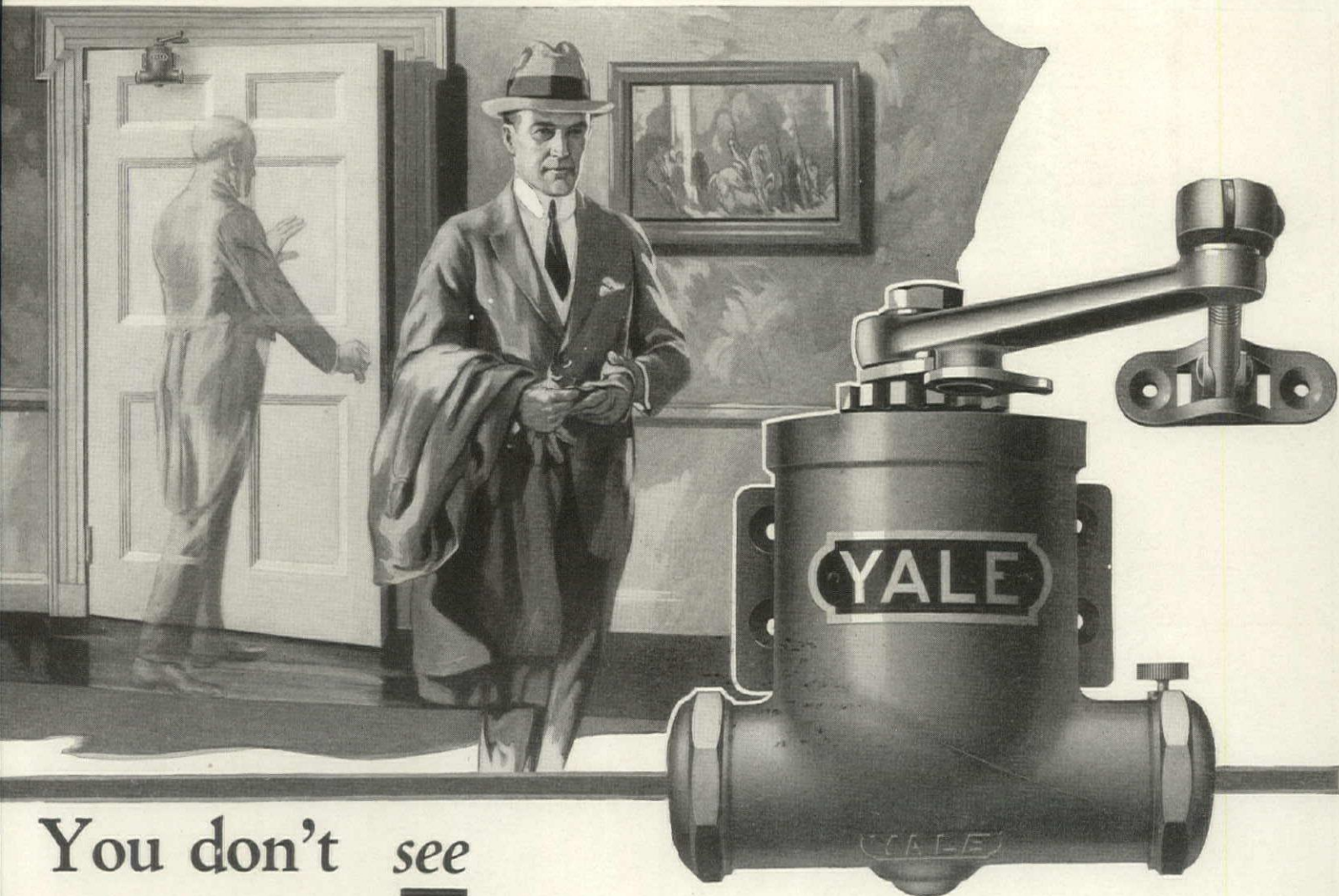
*Long-Bell Lumber is trade-marked. This means unmistakable identification—the same kind of a buying guide you demand on other merchandise.*

*Ask Your Lumberman*

**The Long-Bell Lumber Company**  
R.A. LONG BUILDING Lumbermen since 1875 KANSAS CITY, MO.

Southern Pine Lumber and Timbers; Creosoted Lumber, Timbers, Posts,  
Poles, Ties, Piling and Wood Blocks; California White Pine  
Lumber, Sash and Doors, Standardized Woodwork;  
Southern Hardwoods, Oak Flooring.





## You don't see the doorman but—he's there!

When you come in through a door equipped with a Yale Door Closer you need pay no further attention to that door.

It will be closed as silently and softly and surely as if it were attended by a well-trained doorman whose sole duty it was to look after that one door. There will be never a jar or a jolt—to door or to nerves. And there won't be any wages to pay.

You will not see the faithful doorman; nor will you be aware of the presence of the unobtrusive, effective device that Yale has made for your convenience and comfort.

It is like a perfect engine; with a powerful coiled spring to close the door, and a piston within a cylinder, working against hydraulic pressure through connecting rod and crankshaft to control the door so that it closes surely but silently.

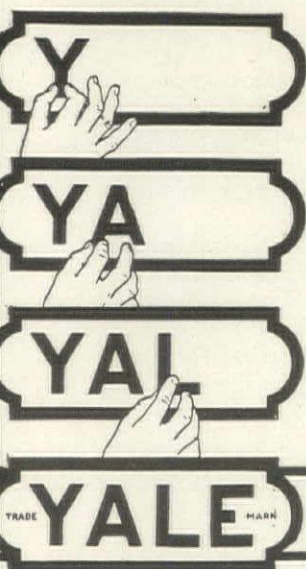
Ask your hardware dealer to show you a Yale Door Closer. There are various models and sizes to suit every condition, from the heavy bronze entrance doors of a public institution to the light screen doors of your summer cottage. Made by the makers of Yale locks and sold by hardware dealers everywhere.

**The Yale & Towne Manufacturing Co.**

Stamford, Conn., U. S. A.

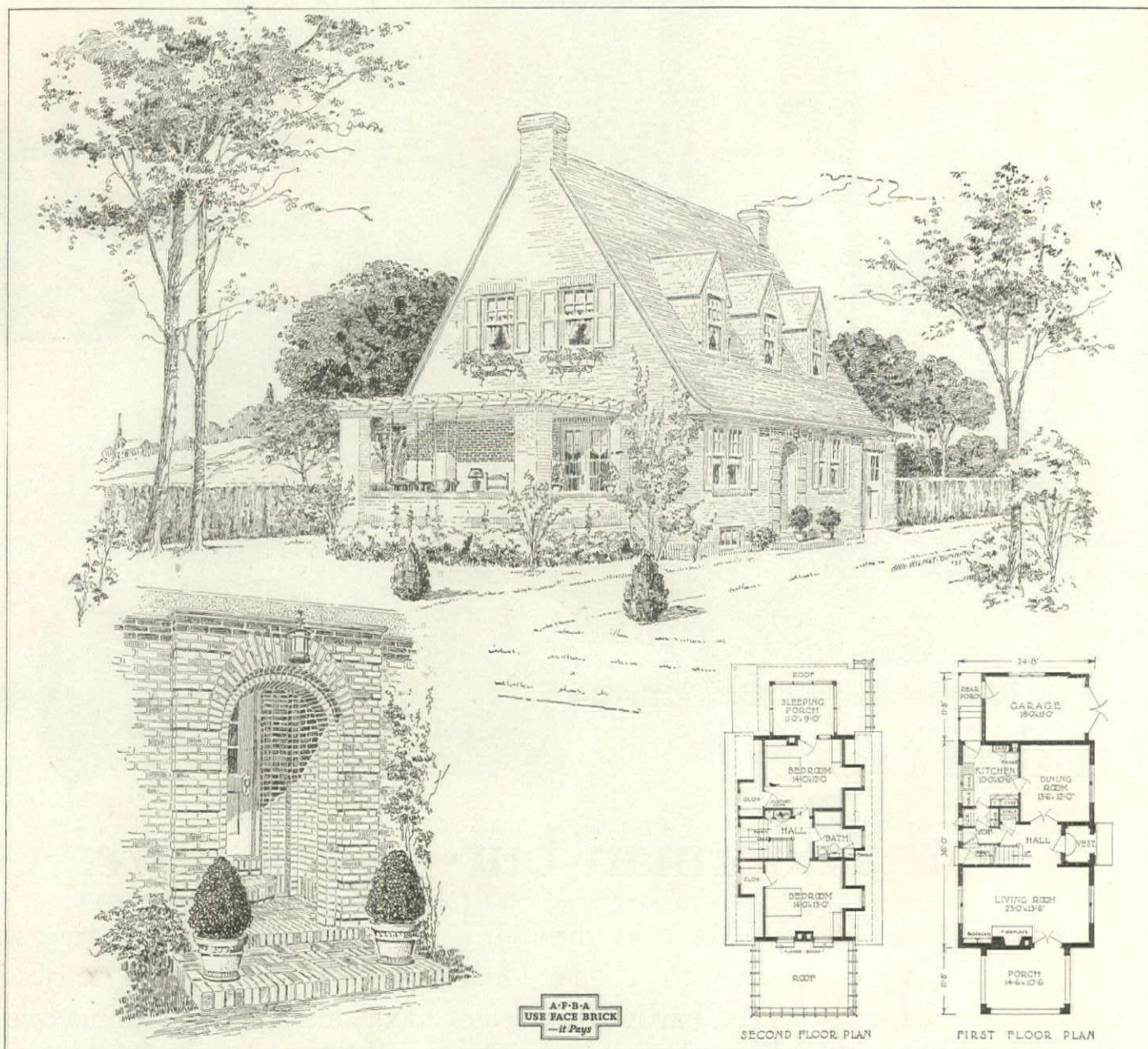
Canadian works at St. Catharines, Ont.

**YALE MADE IS YALE MARKED**



Padlocks, Night Latches, Dead Locks, Builders' Locks and Trim, Cabinet Locks, Trunk Locks, Automobile Locks, Bank Locks, Prison Locks, Door Closers, Electric Industrial Trucks, Chain Blocks, Electric Hoists, Trolleys





FIVE-ROOM HOUSE No. 529

Designed for the Service Department, American Face Brick Association

This five-room English house is one of the ninety-six designs in our "Face Brick Bungalow and Small House Plans." Note the splendid arrangement of the rooms, their size and exposures, as well as the fine lines and proportions in the exterior design. The garage and sleeping porch can be eliminated. Either the front or porch side can face the street, adapting the house to a wide or narrow lot.

## Why Face Brick Is Economical

THE fact that Face Brick makes such durable, attractive and beautiful homes—whether large or small—leads many prospective builders to think that it must be a costly material. A little investigation will, however, persuade any open-minded person that the very opposite is true.

The Face Brick house is slightly higher in first cost, but it effects many savings that make it the most economical house you can build. Slow depreciation, no repair bills, painting only around doors and windows, low insurance rates, and smaller fuel bills, in a few years more than wipe out the small difference in cost between Face Brick and the less durable and less beautiful materials. Then, too, the comfort, fire-safety, and beauty of the Face Brick house have a tangible, economic value, though they cannot be assessed in dollars and cents.

"The Story of Brick," an artistic booklet with numerous illustrations, discusses these matters in detail. It has much helpful information for all who intend to build. Sent free.

"Face Brick Bungalow and Small House Plans" are issued in

four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses and 7 to 8-room houses, in all ninety-six, each reversible with a different exterior design. These designs are unusual and distinctive, combined with convenient interiors and economical construction. The entire set for one dollar. Any one of the booklets, 25 cents, preferably in stamps.

We have the complete working drawings, specifications and masonry quantity estimates at nominal prices. Select from the booklets the designs you like best and order the plans, even if you are not going to build now, for their study will be not only interesting and instructive, but helpful in formulating your future plans for a home.

You may want "The Home of Beauty," fifty designs, mostly two stories, representing a wide variety of architectural styles and floor plans. Sent for 50 cents in stamps. We also distribute complete working drawings, specifications and quantity estimates for these houses at nominal prices. Address, American Face Brick Association, 1721 Peoples Life Building, Chicago, Illinois.

NOT HOW CHEAP—BUT HOW GOOD



There is no  
added cost for  
Morgan-  
Quality



## Have this Book before you build

**T**HOUSANDS of home-owners who have never been perfectly satisfied—who did not get all that they planned—who spent more money than was necessary—might have saved all their troubles and disappointments had they studied the many priceless things shown in "Building With Assurance"—the Master Book of Building. "Be sure you are right—then go ahead," should be the guiding star of home-builders.

Out of the fulness of many, many years of contact with thousands of home-builders, Morgan has produced the Master Book, "Building With Assurance." Men who know say in plainest words that "it is by far the most remarkable book of its kind." "Building With Assurance" is a guiding hand to lead the inexperienced, (and the experienced home-builder as well) past the mistakes that cost money and dissatisfaction.

"Building With Assurance" contains many pictures—in colors—of charming bungalows,

cottages and dwellings, with appropriate floor plans. Interiors, Stairways, Cabinets, Buffets, Porches, Pergolas, Arbors, etc. In addition there is priceless information from the best authorities in America on Home Heating, Modern Plumbing, Interior Decorations, Floor Coverings, Hardware, Paints and Finishes, Landscape Gardening, etc.

Never before has such valuable advice been placed within the covers of a single volume. It may save you hundreds of dollars and much disappointment.

MORGAN WOODWORK ORGANIZATION

**"MORGAN-QUALITY"**  
STANDARDIZED WOODWORK

### THE BOOK TELLS YOU

- how to select a building site
- how to choose materials wisely
- how to avoid dreaded "extras"
- how to insure a dry basement
- how to select hardware that harmonizes
- how to landscape your site
- how to choose satisfactory plumbing
- how to solve heating problems
- how to figure material costs
- how to plan ahead wisely
- how to get the most for your money

### MAIL THE COUPON FOR OUR PROSPECTUS

"Building With Assurance" is for earnest home lovers only. Our prospectus tells all about it, reproduces actual pages, etc., and we will gladly send it to those who mail the coupon.

Address Nearest Office, Dept. A-11

Morgan Sash & Door Co.  
Chicago, Ill.

Morgan Millwork Co.  
Baltimore, Md.

Morgan Company,  
Oshkosh, Wisconsin.

Gentlemen:

I am a home lover, so please send me at once copy of your beautiful Prospectus, which describes "Building With Assurance."

Name .....

Address .....

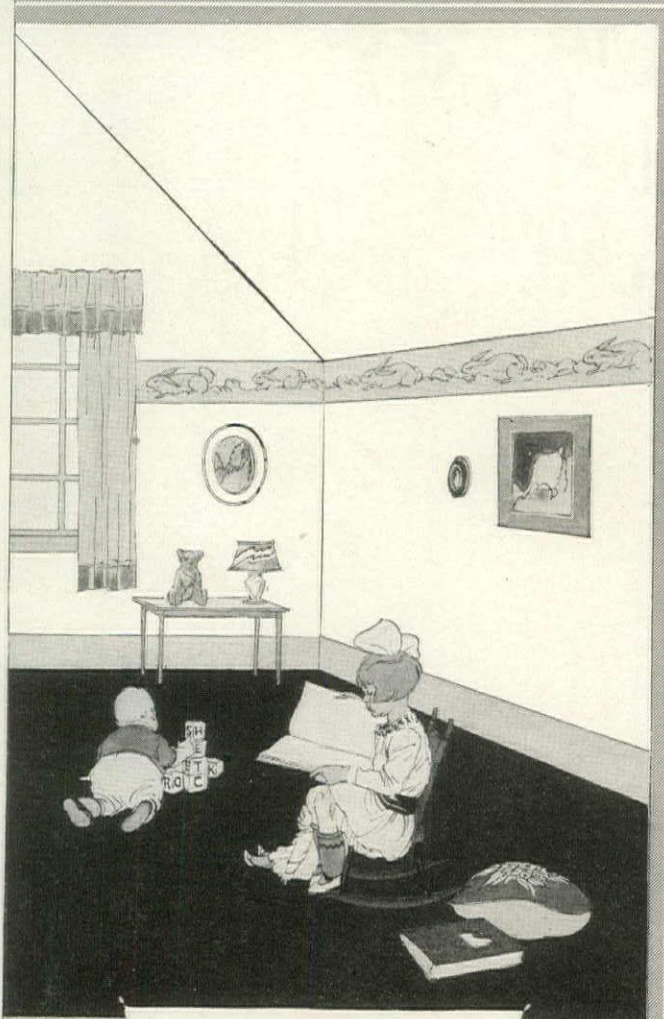
Town ..... State .....



Sheetrock actually is  $\frac{3}{8}$  inch thick, 32 and 48 inches wide, 6 to 10 feet long



See the simplicity of permanent Sheetrock construction



Sheetrock makes attractive, non-warping walls and ceilings

## A Few Dollars . . . A New Room

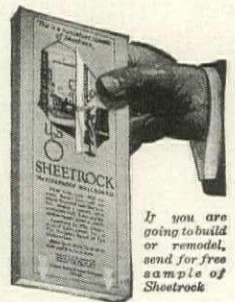
See what can be done with any waste space and a few sheets of Sheetrock, the fireproof wallboard. In a few hours, and at slight cost, you can have a playroom for the children, a maid's room, a den for the head of the house, or an extra room for yourself.

Just tell the carpenter what you want. All he has to do is nail the broad, ceiling-high sheets of Sheetrock to the joists or studding, apply Sheetrock Finisher, and the room is ready for decoration and use.

And the result is attractive, valuable, *permanent*. Walls and ceilings made of Sheetrock are standard plaster

walls and ceilings; for Sheetrock is gypsum plaster cast in sheets. They are tight-jointed, solid and sound-proof. They will not warp, shrink or buckle. They take any decoration, paper, paint or panels.

Your dealer in lumber or builders' supplies sells Sheetrock. Our illustrated booklet, "Walls of Worth," pictures its many economical uses in new construction, alterations and repairs. Write for a free sample and a copy.



If you are going to build or remodel, send for free sample of Sheetrock

# SHEETROCK

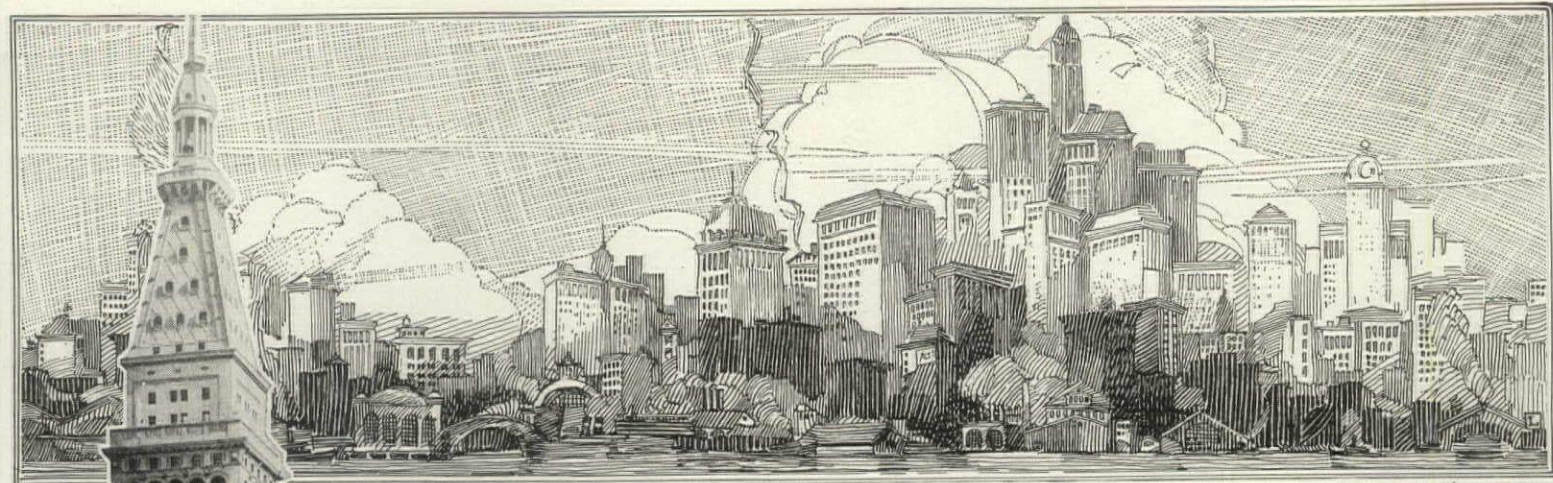
Reg. U. S. Pat. Off.

## The FIREPROOF WALLBOARD

UNITED STATES GYPSUM COMPANY, General Offices: 207 West Monroe Street, Chicago  
World's Largest Producers of Gypsum Products

Approved by The Underwriters' Laboratories, Inc.





## How the Metropolitan Life Protects its Investments



Home Office, New York City,  
of Metropolitan Life Insurance  
Co. Reading Pipe installed.

A BIG insurance company such as the Metropolitan is obligated to protect the interests of its policy holders in every possible way. There must be no chance of loss or risk of principal.

While real estate mortgages are properly considered the best of investments, the Metropolitan, through its Real Estate Department, makes its investments in them doubly safe by insisting upon the use of building materials which prolong the life of the building and insure low maintenance costs. Mr. D. Everett Waid, Consulting Architect of the Metropolitan Life Insurance Company, passes upon the plans and specifications before the loan is made and insists upon the use of Genuine Wrought Iron Pipe, as against steel pipe, for all the plumbing lines. You will find millions of feet of Reading Pipe in buildings erected with the aid of funds from the Metropolitan.

Whether your interest lies in a modern skyscraper or in a residence to house your family, the proper pipe for heating and plumbing lines is a matter that concerns you deeply. Good pipe is a protection of your investment—poor pipe, a source of constant trouble and expense.

Reading Genuine Wrought Iron Pipe is the pipe that endures. The best proof of that lasting quality can be found in the large office buildings, hotels, schools and hospitals throughout the country. Here it has been selected because time after time Reading Genuine Wrought Iron Pipe has proven its ability to resist corrosion and serve three times longer than steel pipe. And, since the installation expense is constant, regardless of the kind of pipe used, Reading Pipe should not add over 5 per cent to the pipe bill. Figured in terms of the ultimate cost, Reading Genuine Wrought Iron Pipe is far and away the most economical.

Before you build or renovate send for our instructive booklet,  
"The Ultimate Cost." It contains much useful pipe information.

**READING IRON COMPANY, Reading, Penna.**

*World's Largest Makers of Genuine Wrought Iron Pipe*

BOSTON  
NEW YORK  
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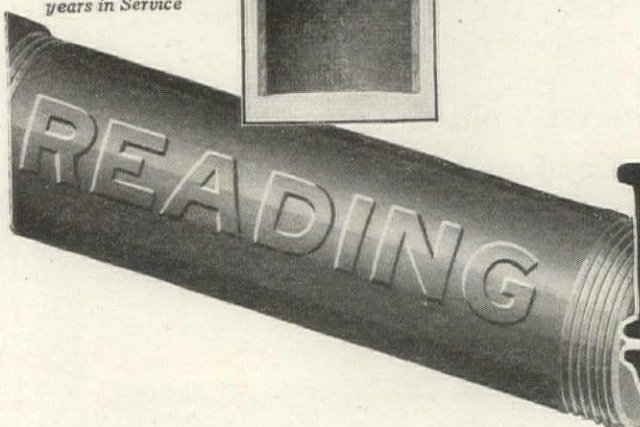
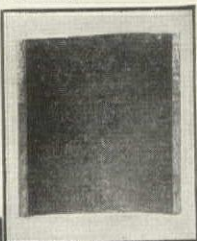
BALTIMORE  
PITTSBURGH  
CINCINNATI

CHICAGO  
FORT WORTH  
LOS ANGELES



Above—Steel Pipe 8  
years in Service

Below—Reading  
Genuine Wrought  
Iron Pipe in Service  
for 22 years



# READING

GUARANTEED GENUINE

# WROUGHT IRON PIPE



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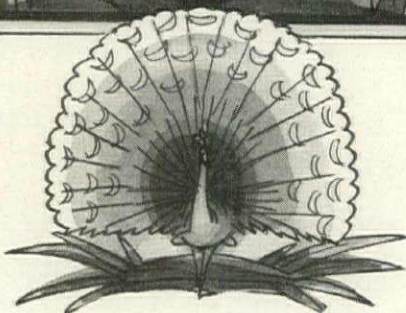
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New York City



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makes to new  
subscribers**



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offer.....**

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for \$2**

Among other features each number will contain Heywood Broun's play reviews, illustrated by our unusual photographs of the actors, actresses and dramatists of Europe and America.

Significant literature will be discussed by significant literateurs—such as Georg Brandes, Marcel Prévost, Hugh Walpole, St. John Ervine. There will be verse by John Drinkwater and Edna St. Vincent Millay.

Every month readers will be invited to private views in our pages of the latest works of such artists as Forain, Bakst, Remisoff, Augustus John, Mestrovic, Picasso, Epstein and others of equal réclame.

Critics such as Clive Bell, Roger Fry and Ezra

Pound will explain and evaluate the artistic movements of the age. Erik Satie and Ernest Newman will write of what is interesting about the new music, and what is new about the old.

Thinkers such as Romain Rolland and Maximilian Harden will discuss some of the problems of the day—in a not too serious manner. There will be satire by Aldous Huxley and Giovanni Papini, while P. G. Wodehouse, George S. Chappell, Stephen Leacock and other wits will maintain the magazine's wonted touch of farce.

Together with celebrities—sports—bridge—motors—and clothes. The whole *mélange* assembled in a kaleidoscopic variety of subjects, and presented with Vanity Fair's characteristic brilliance and originality.

**Vanity Fair pays you monthly dividends of interest, amusement and ideas  
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Vanity Fair, 19 W. 44th Street, New York City. Enter my subscription for the next 10 issues. I enclose my cheque for \$2. Yes, I am a new subscriber.  
M ..... Street ..... City ..... H G-11-12



# The Achilles Heels of Your Home—

Pay particular attention to the material used for gutters, valleys, flashings, decks, and other vital spots in your roof, for these are the places where trouble starts and expensive leaks occur, because these are the places where your roof proper is cut through to allow for chimneys, your dormer windows and the like (requiring "flashings"), or where two roofs come together increasing the flow of water from rain or melting snow ("valleys"), and finally where all the water from rain and melting snow is carried to the rain conductors leading to the ground ("gutters")—

*protect them with*

## TARGET AND ARROW

*Look for this Trade → Mark on every Sheet*  
**ROOFING TIN**

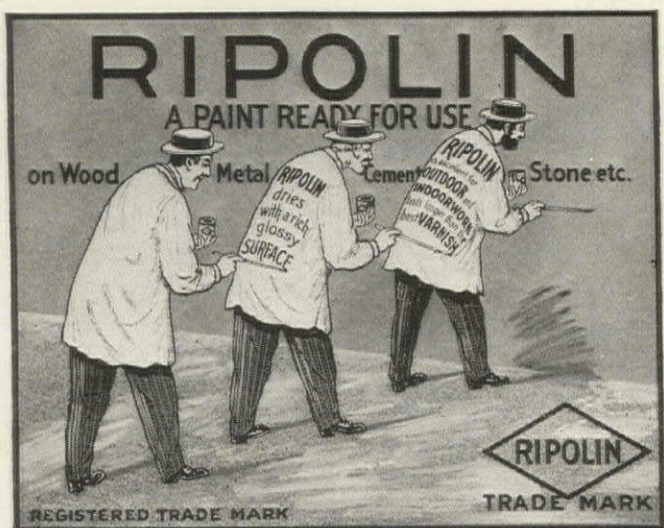
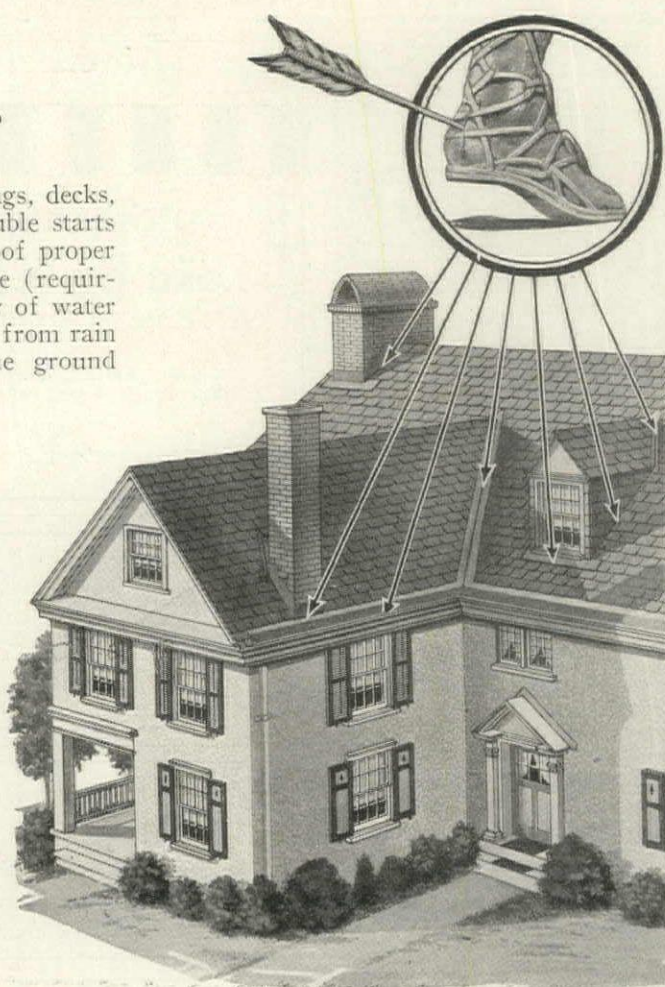
and make these places the most lasting and weathertight parts of your roof—unless your entire roof is of Target and Arrow.

No matter what roofing material you use, you would do well to send for "THE ACHILLES HEELS OF A BUILDING"—a graphic chart showing where gutters, valleys, flashings, and other vital spots occur in the roof of a building, and explaining how Target and Arrow is made by an old Welsh process which gives it the lasting and weatherproof qualities so necessary to these important places.

### N. & G. TAYLOR COMPANY

308 Chestnut St., Philadelphia

*Headquarters for good roofing tin since 1810*



Ask any architect or painter what he thinks of Ripolin Enamel. Their endorsement as a class is the best proof of the superiority of Ripolin.

# RIPOLIN

THE ORIGINAL HOLLAND ENAMEL PAINT



## The One Way To Handle The Garbage Problem

Unsightly garbage pails, with attendant nuisance of flies and bad odors, can easily mar the appearance of the most costly home. Why not solve the garbage problem for all time by installing a Ranz Incinerator?

The Ranz Incinerator is a scientific destroyer of garbage. Its exclusive design, draft and burning features are found only in the Ranz. It does the work thoroughly and satisfactorily. Ranz owners are enthusiastic and recommend its use to everybody.

## Ranz Garbage Destroyer

The Ranz provides a centralized place for the disposal of garbage and trash. Air-tight construction and the Ranz scientific two way ventilating system positively prevents any odor. Easy to install; slips in to the basement like a stove—or can be set up outdoors. A life-time investment in sanitation and appearance.

*Use the Ranz for two weeks. If not thoroughly satisfied we refund money and pay freight charges.*

Mail the coupon today for literature and prices.

NEENAH BRASS WORKS  
Dept. 211 Neenah, Wis.

**SEND for BOOKLET**



Neenah Brass Works  
Dept. 211  
Neenah, Wis.

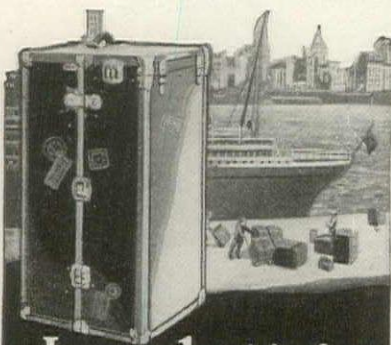
Please send me literature about your incinerator. Tell me about house, apartment, hospital or hotel size. (Check.)

Name \_\_\_\_\_

Address \_\_\_\_\_



## THE NAST INTERNATIONAL TRAVEL BUREAU



## Is your baggage in danger?

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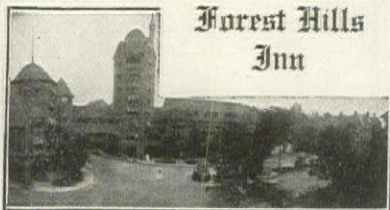
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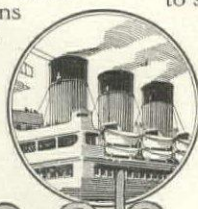
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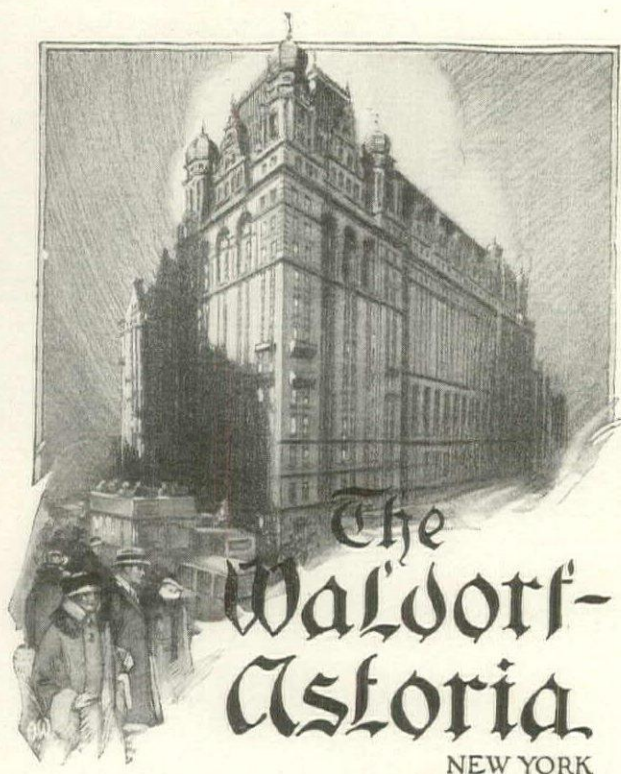
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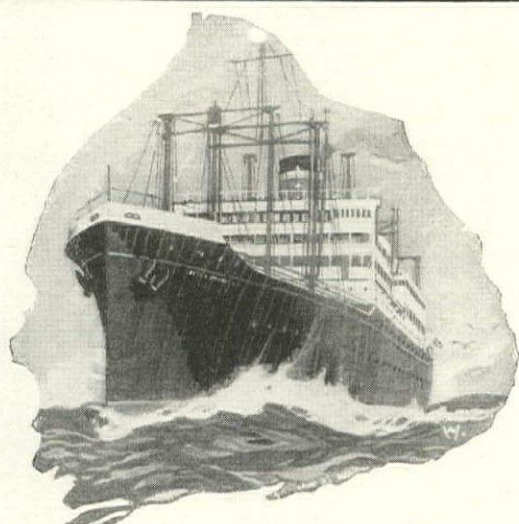
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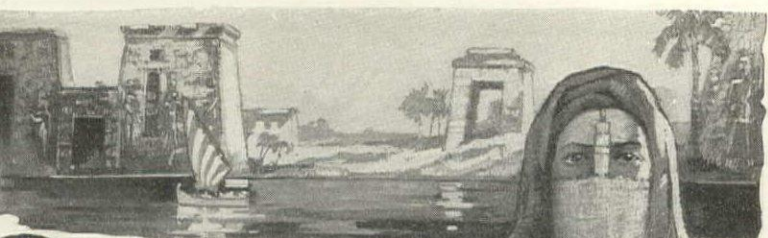
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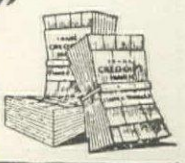
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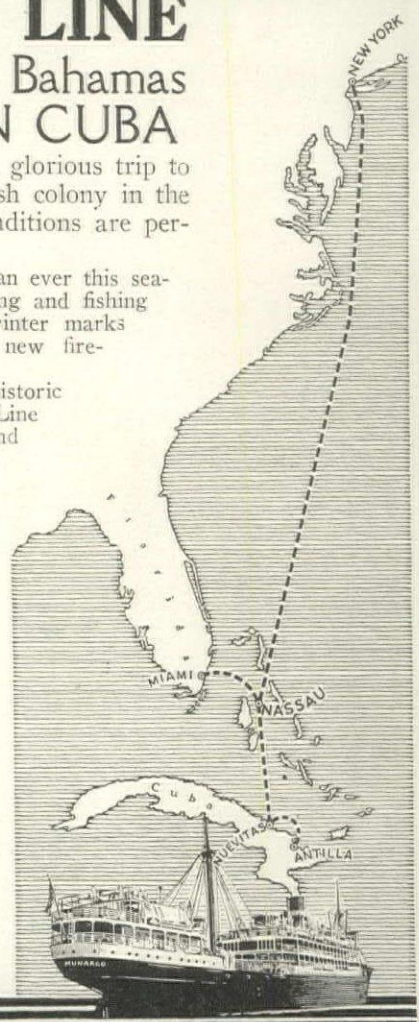
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It has found gifts for helpless men to give their women folk, gifts for different women to give their men, and gifts for both to give their sons and daughters, their nieces and nephews. There are three whole pages of delightful new toys.

China, silver and glass have been chosen for the dining room, from shops that this year seem more than ever prepared to meet the demands of the most exacting housewife. And there are furniture and decorations for every room in the house, for every house in the whole catalogue of decorators' styles.

Nor have we forgotten the outdoors. There's a page of gifts for the garden which will set every true gardener's heart aching for spring. And when it comes to the charming small gifts which are so pleasant to receive but so difficult to select, House & Garden Shoppers have fairly outdone themselves in offering a choice which will cover every emergency of your Christmas list.

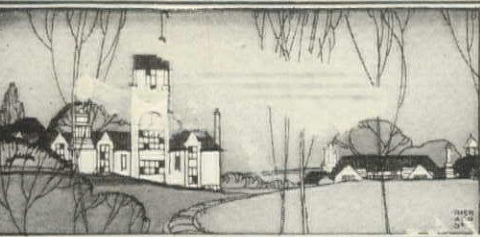
If you like to do your Christmas shopping personally, these pages will suggest the lines along which you can look at the local stores. If you want to save yourself that trouble, House & Garden gives you exact pictures, full descriptions and definite prices. You have only to ask us to buy your choice from the unusual, lovely and practical things we show. There is no shopping fee. Simply list your selections and send your cheque to

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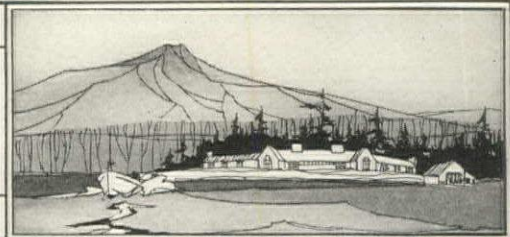
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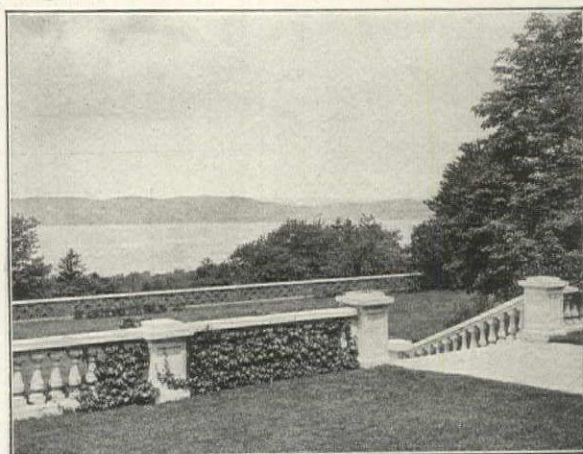


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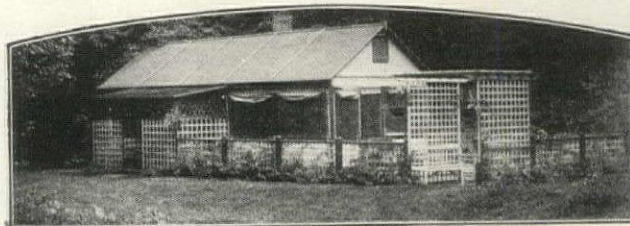
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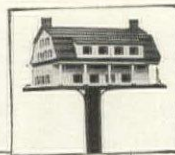
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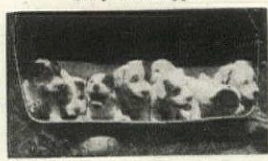


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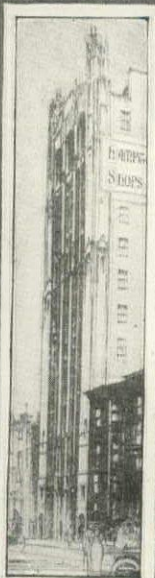


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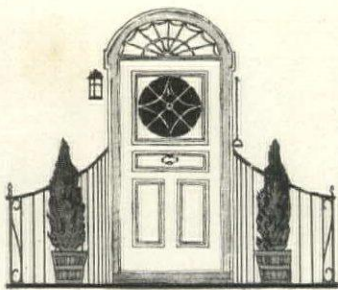
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facing St. Patrick's Cathedral  
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Decoration • Antiquities • Furniture





# House & Garden

## THE GIFTS OF DECEMBER

HAVE you ever noticed the way the Christmas editions of English magazines are edited? Someone, many years ago, created a formula for them—and they've never changed. Of course, there are a lot of pages in color—girls in ballet skirts being kissed under the mistletoe and obstreperous children dancing around a tree and the usual church and snow scene. These are perfectly harmless and sometimes pleasing. But the text! "Christmas Bells in Kamchatka," "Watching the Old Year Out In Beluchistan," "Plum Pudding In Pretoria," "The Wessex Wassail Bowl." The idea seems to be to represent the entire empire in these issues.

Were American Christmas editions edited in this fashion our readers would have to wade through such pabulum as the following—"Making Merry in New Mexico." "Holly and Hollywood," "Minnesota Hangs The Mistletoe," "Santa Claus Caught Sleeping in Philadelphia."

Fortunately for American readers, we have not adopted that British formula. We've taken an entirely new viewpoint on how readers can be best served by Christmas issues. The Nast Group of which House & Garden is a humble part, is edited to help its readers select Christmas gifts; its Shopping Service helps facilitate their purchases.

Long before the average reader thinks of Christmas, when summer is still on the land, before the trees turn, our shoppers have started



*This immaculate kitchen corner, with its shelf over the door, and its valance, is one of a number shown in the December issue of House & Garden*

to work on these issues. For Vogue there must be over four hundred gifts, for Vanity Fair over a hundred and for House & Garden over two hundred. They must be photographed or sketched. An endless amount of bookkeeping is done about the prices and the available stocks. When the last page of gifts has been released to the printer, a motor takes these shoppers off to a sanitarium where they recuperate the rest of the winter.

The word "Service" has been very much overworked, but that is the principle of these three magazines in their holiday issues. Not that we aren't interested in how they celebrate the day in Kamchatka, but really, we are more interested in helping the woman in Kalamazoo and the man in Dallas do their Christmas shopping. And because there are all lengths and breadths of pocketbooks, and all manner of people to give to, the gifts in these issues are vastly varied in price and kind.

There will be over twelve pages of Christmas gifts in the December House & Garden. Each gift is numbered, so that their ordering through the Shopping Service is made a simple matter. Of course, there are other things in the issue—forty or more pages of other things. These you can turn to when the shopping is done.

As there will be quite a demand for this issue it might be wise to order your copy from the news agent now.

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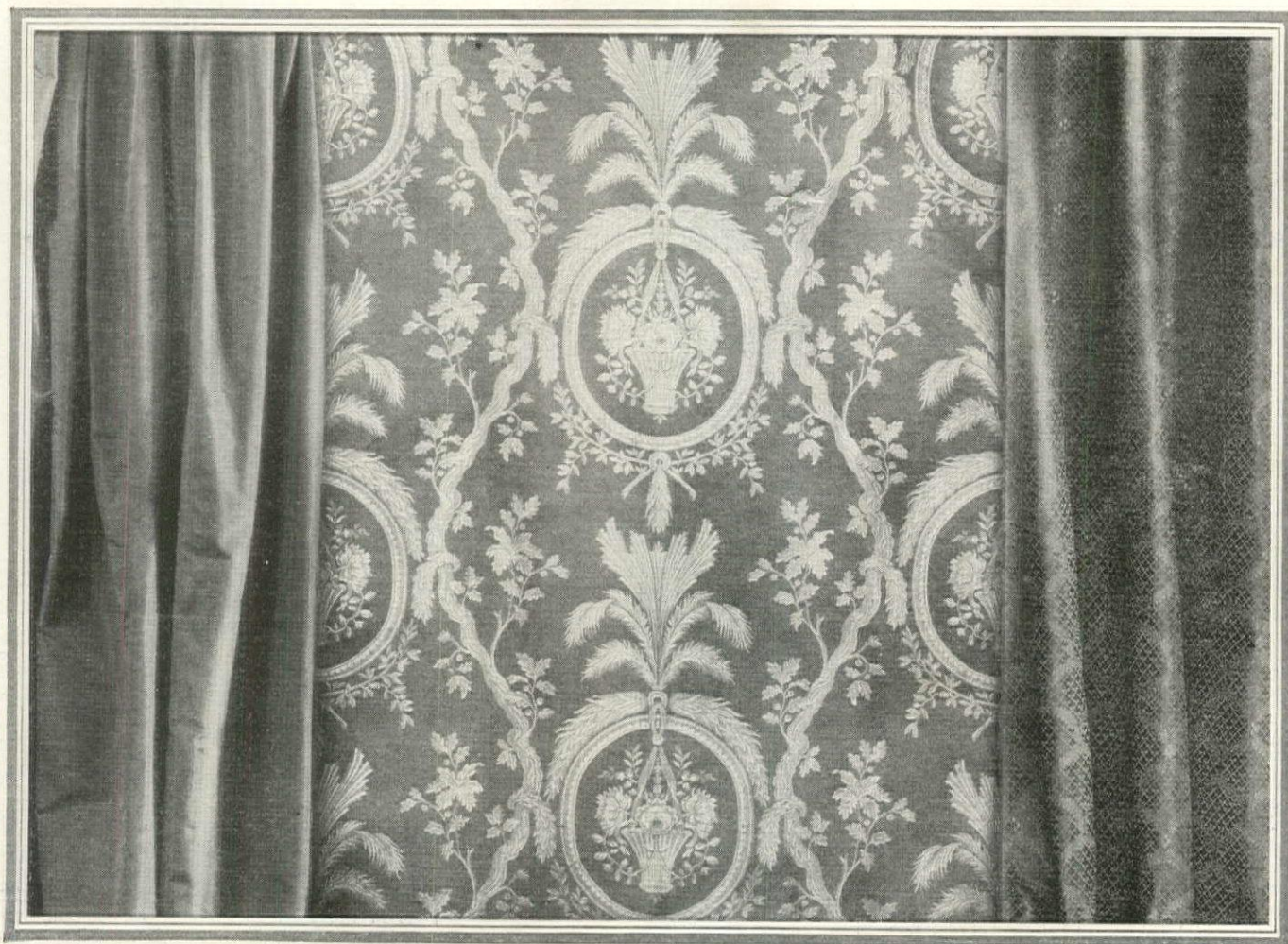
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OLD documents treasured in the Musée des Tissus de Lyon were the inspiration for the figured fabrics in this group.

The originals were created during the reign of Louis XVI when the weavers of France were producing symmetrical forms of unrivalled beauty.

The exquisite *lampas* in the center with the design in cream silk brocading on an old rose background is a worthy example of the modern weavers' skill in reproducing choice old motifs. Used in charming combination with it, is the small figure brocade in a deeper shade of the same color.

The third fabric is a Schumacher Taffeta. Unlike most taffetas this one gives almost endless service. In the many years Schumacher

Taffetas have been used, no instance of their splitting or cracking is known.

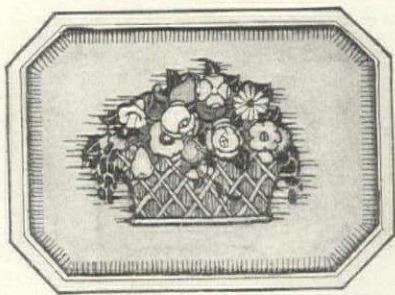
\* \* \*

LIKE the figured fabrics illustrated here, many others woven or exclusively controlled by Schumacher owe their inspiration to old motifs created by the master weavers of past centuries. No matter what type of room you contemplate re-decorating, your own decorator can show you appropriate Schumacher fabrics, any of which may be purchased through your decorator or upholsterer.

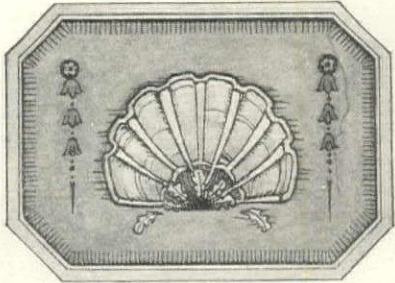
F. Schumacher & Co., Importers, Manufacturers and Distributors, to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices in Boston, Chicago and Philadelphia.

# F-SCHUMACHER & CO.





The  
HOUSE & GARDEN  
BULLETIN BOARD



**D**URING the past year Pittsburgh, "The Mother of Millionaires", permitted to be razed one of the finest examples of early American architecture to be found in Western Pennsylvania. "Homewood", the famous old Wilkins mansion, was a distinctive landmark of that city. Erected in 1832, it expressed the highest attainment of the Neo-Greek style in domestic architecture. As the city grew, it encroached on the lands of this great estate. Finally even the house itself was threatened. Opportunity was given, it is said, for public spirited citizens to save this structure, but it was evidently not the will of the people. Parts of the magnificent portico are being preserved for exhibition in the large museum of the Carnegie Institute.

Thus passes one of our fine old country homes, a house worthy of preservation and restoration. Thus also are passing equally fine and historic homes and buildings in various parts of the country.

Isn't it about time that Americans look to the preservation of these landmarks? Or has our foreign population so overwhelmed us that we cannot rouse enough interest and support for such a worthy object?

The mere fact that a building is old should not be the sole guiding reason for saving it. If it has historic associations, then patriotic organizations can strive to save it. But when a house is lacking in these associations but is a fine example of the architecture of its period, that merit alone should justify its preservation. We should keep our old examples, cherish them, restore them to their erstwhile grandeur, for the inspiration and instruction of future generations.

House & Garden is seriously devoted to bettering architecture in America. It believes that, unless these old examples of fine architecture are saved, we will lose our standards. Will the readers of House & Garden support it in this effort to preserve these buildings?



**L**AST spring several of our magazines printed a strange appeal. It was made in the name of one Charles Chapin, an inmate of Sing Sing, for bulbs and perennials for a garden he was putting in there. Some thirty or more gardeners contributed seeds and bulbs that ranged into the thousands. One garden enthusiast in Massachusetts sent a hundred plants of hardy phlox, a hundred choice iris, thirty-six peonies and several dozen lily bulbs. Never before has there been a peony grown in the Sing Sing prison grounds; next year there will be more than a hundred, and at least a thousand iris plants. Several new flower beds have been put in, one of them 469 feet long. An amazing achievement under such limitations.

A parallel story to this is the report of the San Francisco Dahlia show, held in San Francisco August 31st to September 2nd. The prize for the best display by a public institution was awarded to dahlias from The Garden Beautiful, the development at San Quentin penitentiary. Three thousand blooms, representing two hundred varieties of dahlias grown in the prison yard by the convicts, were exhibited. As any gardener can realize, this dahlia development must be quite extensive—and yet it is the outgrowth of a single tuber mailed to one of the prisoners several years ago.

Thus in two great prisons at least, men come forth from their cells to grow flowers. A strange, albeit ironic, fulfillment of Abraham Cowley's wish for a small house and a large garden!



**T**O the casual reader of this issue it may seem absurd for us to publish an article on weights and measures as applied to the kitchen; but the careful householder will think quite the opposite. Human nature being as it is, our communities are obliged to maintain special departments whose duty it is to see that the citizens are not short-weighted.

At present there is quite a lively crusade on against short measures at gasoline filling stations. While the majority of men in business are reasonably honest, and know that petty dishonesty, such as short measuring, never pays, there are numbers who are careless in these matters. Counter scales an ounce or two off may eventually be apprehended by the municipal inspectors, but the housewife can help a lot by checking up such possible shortages with the intelligent use of scales and measures in the home.



**I**T was a wise vision that first conceived the idea of laying memorial roads to our soldiers, instead of spending the public contributions on statues that are artistically questioned able. The memorials that were erected after the Civil War—and what town and hamlet isn't disfigured by them?—stand to-day as constant reminders of an era of bad taste. We couldn't possibly repeat these mistakes. Instead, we have laid out good roads, roads which make easy the transportation between town and country.

France, it seems, has fallen into our old post-Civil War bad habit. Pass through France to-day; each city and little town has its statue—and each is worse than the one before. The same money would have built a section of good road and planted trees along its sides.

In Utica, Ohio, a citizen, who recently died, left a sum of money to be expended on a four mile section of permanent brick road. It is a unique memorial and worthy of emulation.



**I**NTERIOR Decoration is the handmaid of Architecture. And the handmaid has now grown up to an amazing stature. Heretofore decoration and the decorative arts were always included among the exhibits at the annual show of the New York Architectural League. Of late years there has been almost as much decoration as architecture. It was a wise and natural progression, then, for the Arts-In-Trades Club of New York to initiate its own salon. This was opened in late September and the exhibition continued through October. It is, in a manner of speaking, purely a male exhibit, as the Arts-In-Trades does not include among its members any of the women decorators. Consequently there was a decided air of masculinity and formality about the show. In another year, when the movement shall have gotten into stride, these annual exhibits should be of primary artistic importance. It has made a brilliant and courageous start. It may be expected to do some really important things in the years to come, least of all of them being that such a series of annual exhibits must certainly emphasize the importance of this popular phase of architecture and show by means of actual examples the means and methods of properly decorating our houses.

**T**HE old-fashioned autumn flower show, which was not unlike the country fair, with its exhibits of huge pumpkins and autumn chrysanthemums, has, of late years, been supplanted by exhibitions of dahlias. In this country dahlia enthusiasm almost threatens to rival in fervor and popularity the tulip craze of old Holland. Consequently, the American Dahlia Society finds the culmination of its efforts each year in an annual exhibit in New York.

The exhibition held in the latter part of September quite outran previous shows in the quality and quantity of bloom and in the attendance of dahlia fans. More than half a million blooms were exhibited. These came from over a hundred professional growers and amateurs, and ranged in size from the huge blooms to the tiniest mignons. Among the exhibits were three hundred new seedlings, showing some variation from parent plants.

Of course, professional growers of dahlias find this one of the best opportunities to show their new creations and achievements, but it is a good sign that each year at these shows more and more amateurs are exhibiting. The average amateur gardener may be inordinately proud of his floral achievements when he compares them with a neighbor's; comparing them with the work of a professional, however, is a prospect that is apt to dampen his ardor. This modesty is natural, but it ought not to deter amateurs from venturing into these annual shows. And to this end we feel it would be doing a great service to floriculture if more estate owners would plan to exhibit at these annual shows. It would not only awaken more public interest in flowers, but would give both the owner and his gardener a justifiable reason for pride.



**F**REDERICK Sterner, whose "Parge House" is shown in this number, might be called the father of town house remodeling. It was Mr. Sterner who first transformed a row of brick houses on East 19th Street, New York City, into an unusual architectural group that has added to the picturesqueness of the Gramercy Park section of the metropolis. From that beginning has grown a lively movement to remodel old brick and brownstone town houses, not only in New York but in other cities.

Nina Wilson Badenoch, author of "Planning The Kitchen", is in the House Service Department of the People's Gas Light & Coke Company of Chicago and is an authority on the planning of new kitchens and the rearranging of old ones.

H. Stuart Orloff, who contributes the article on Uncommon Shrubs, is a landscape architect located in New York and is editor of the bulletin issued by the New York City Garden Club.

G. A. Ziegler, whose Colonial bungalow is shown further on, is an architect practicing in Philadelphia.

A. T. Wolfe, who writes on "Occasional Chairs", an absorbing subject both for the collector and the decorator, is an English authority on furniture and decoration.

Verna Cook Salomonsky, whose "Linen on the Line" should help solve the Monday laundry problem, is an architect practicing in New York and a lecturer on architecture.







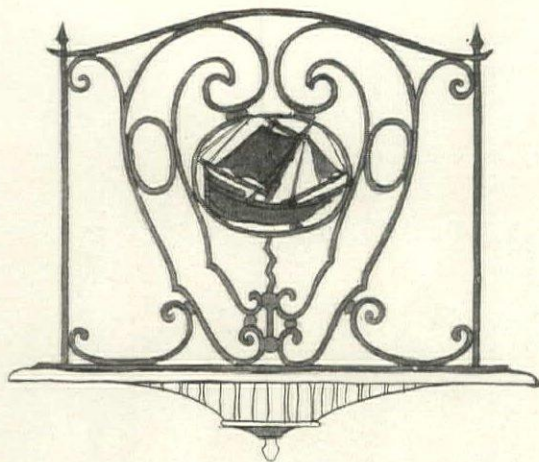
Arnold Genthe

## THE SILHOUETTE VALUE OF WROUGHT IRON

When it serves as grille to a doorway or window, wrought iron has two-fold beauty: outside, its design and texture are contrasted with the wall surface; inside, it is silhouetted against the light. On the inside it also serves to break the view into irregular panels that are easily grasped by the eye. An example of this inside beauty

is found in the entrance doors of the home of John D. Rockefeller at Pocantico Hills, N. Y. The door is of simple, bold design. Through it one catches glimpses of the gardens, with the reproduction of Giovanni da Bologna's heroic statue at Florence and the terrace balustrade in the foreground. Welles Bosworth was the architect





# DECORATIVE WROUGHT IRON

*An Appreciation of Some of the Modern Work Designed by  
American Architects and Executed by American Craftsmen*

GILES EDGERTON

JUST a little way beyond Heidelberg you come to that famous and absurd little rivulet called the Tauber, a narrow stream meandering with gentle dignity through primitive Bavarian villages. And on the banks of this stream, every few miles, a little group of crouching gray houses with their gay flowering roofs circle about a tiny church with a tall severe steeple.

But in these old and somber lonely churches are many things besides fervid preachers and devout worshippers. In the windows, for instance, are often the finest bits of old stained glass, deep wine red and sapphire blue and clear rose, as beautifully patterned and colored as the Rose Window in the great Strassburg Cathedral. And often, too, the light from the glowing glass streams down over altars of startling beauty, carved in the glory of Bavarian mediaeval art—as for instance the altar of the great Reimenschneider at Detwang in that forlorn, tiny church of the neglected little village, to reach which you cross the splendid 12th Century bridge over which crusading knights passed out of view, wearing the colors of the sad ladies left behind.

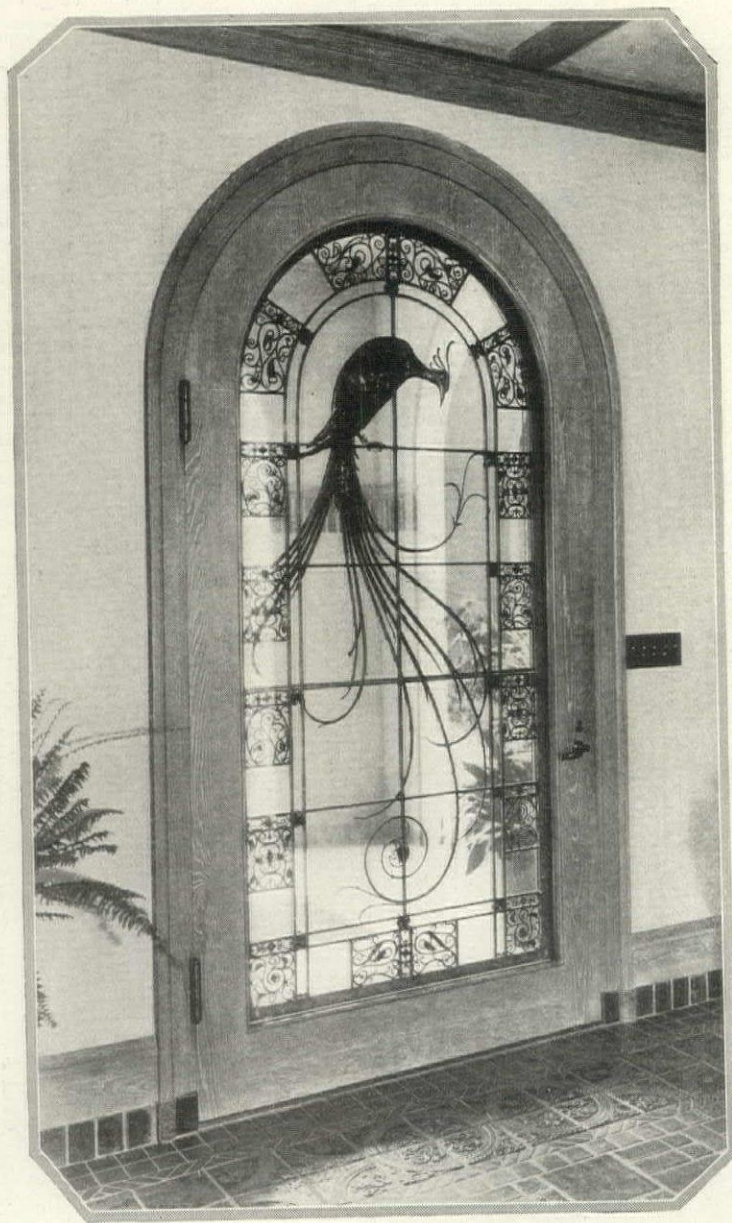
There are twelve gates to this ancient city of Rothenburg, and by every gate is a special tower and up the old stone stairways of each tower you pass from time to time the most wonderful wrought iron grilles of the most famous Bavarian craftsmen. And also in this 12th Century city every house of any pretension has the most delicate, lace-like grilles of iron that make us think of Maurice Hewlett's

ladies with their eyes like doves, and their fragile bodies like old Nuremburg Madonnas. There are also oriel windows on the corners of some of the oldest houses in Rothenburg, and there are rich and ornate

wrought iron grilles in these projecting windows. There is a delightful story about these oriels which invariably are the homes of the bakers, or have been inherited from baker ancestors.

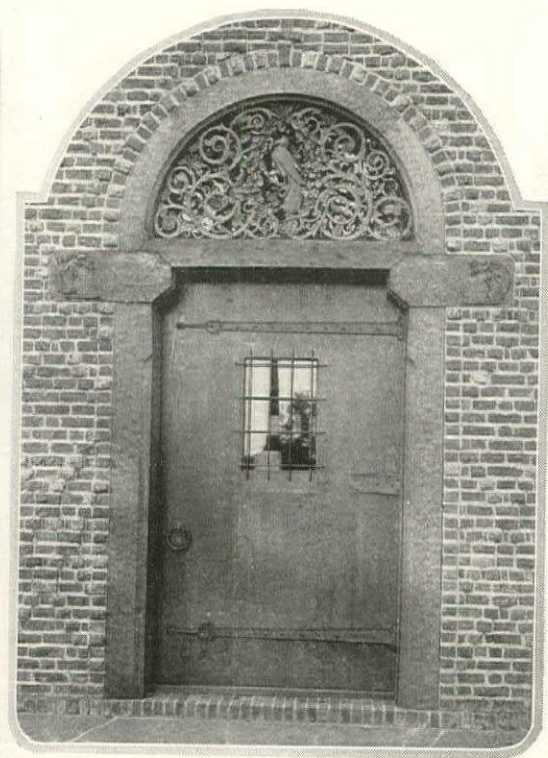
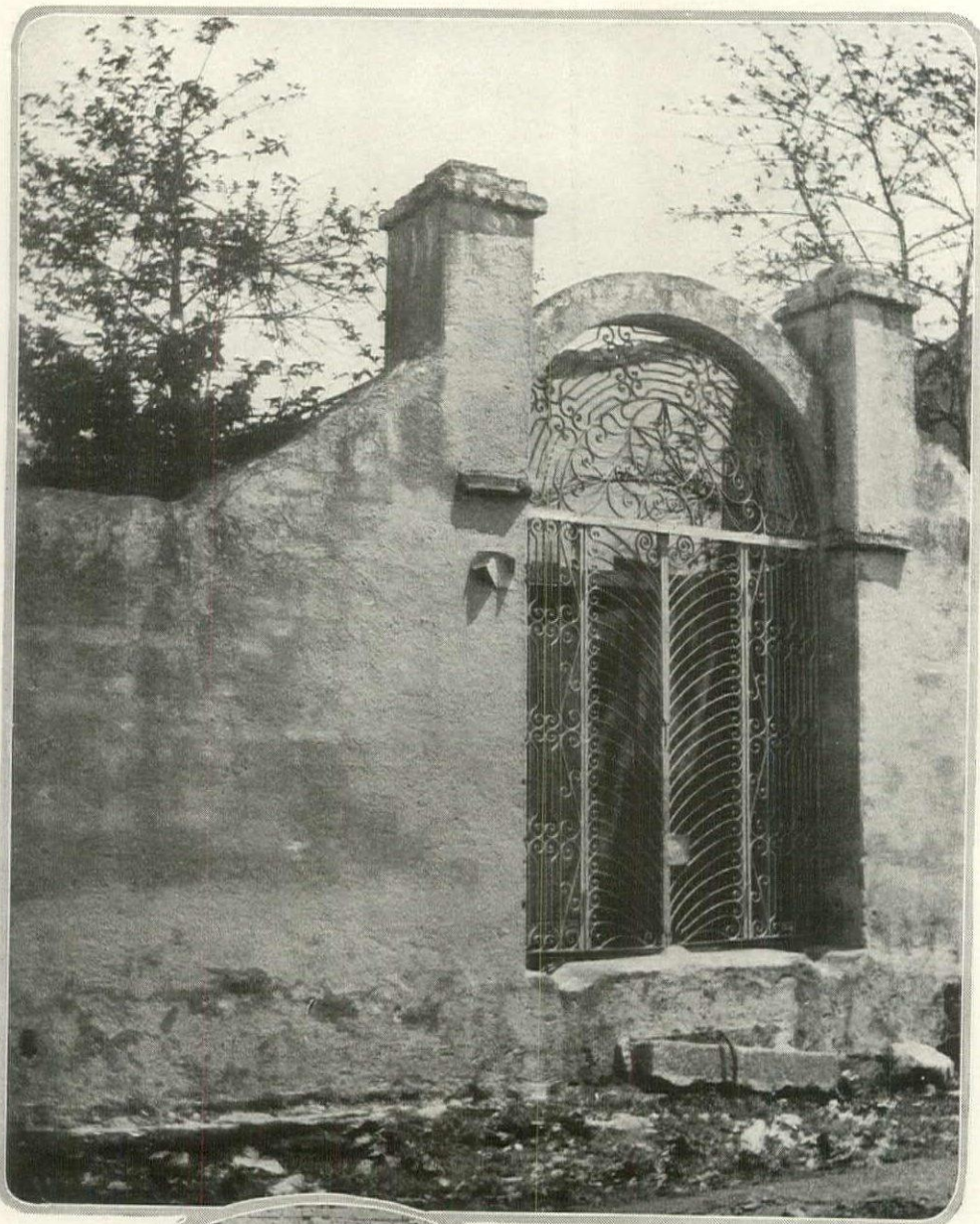
It seems that many years ago when the French were trying to invade Rothenburg the bakers at night, preparing the morning loaves and rolls, heard the shoveling and pounding of the invading army in their effort to dig an underground passage. And because the bakers saved their town, the greatest honor was given them—that of the use of the oriel window with a wrought iron grille.

Since then the history of wrought iron has kept pace with every famous development in architecture; magnificently in Italy, with quaint picturesqueness in Spain, with lace-like beauty in France, more robustly in England; and now its Western course has brought it to America, first of all to the Southeast down in Matanzas in Cuba. This, of course, is a direct inheritance from Spain. One would know that, without tracing the history, because the designs, simple and exquisitely fine, are the traceries one remembers in the stone carving of Arabia, India and Algiers. In these wonderful old plaster houses at Matanzas windows are completely hidden under the frosty, fine grilles. Even the great half circle windows under the plaster arches carry their web-like drawn wire grilles, and the railings down the tattered old stairways and in front of the narrow porches are magnificent specimens of old iron work. And all the



*An unusual effect, almost the effect of stained glass, is given this entrance door by the bird in wrought and repoussé iron. H. T. Lindeberg was the architect and Samuel Yellin, of Philadelphia, was the craftsman*





*The overdoor in the residence of Frederick Humphries, Morristown, N. J., is an intricate design of birds, flowers and scrolls. H. T. Lindeberg, architect; Oscar Bach Studios, craftsmen*

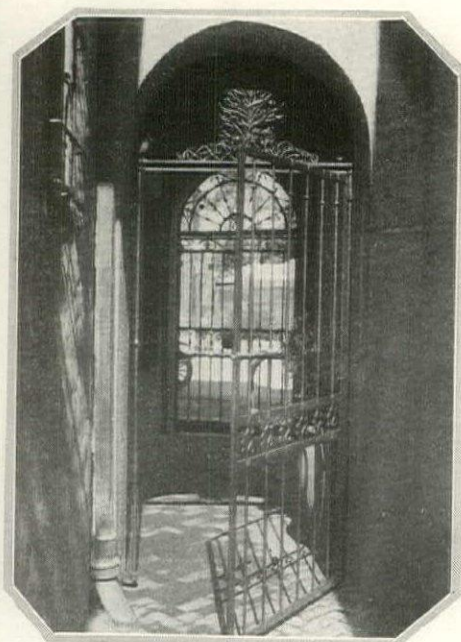
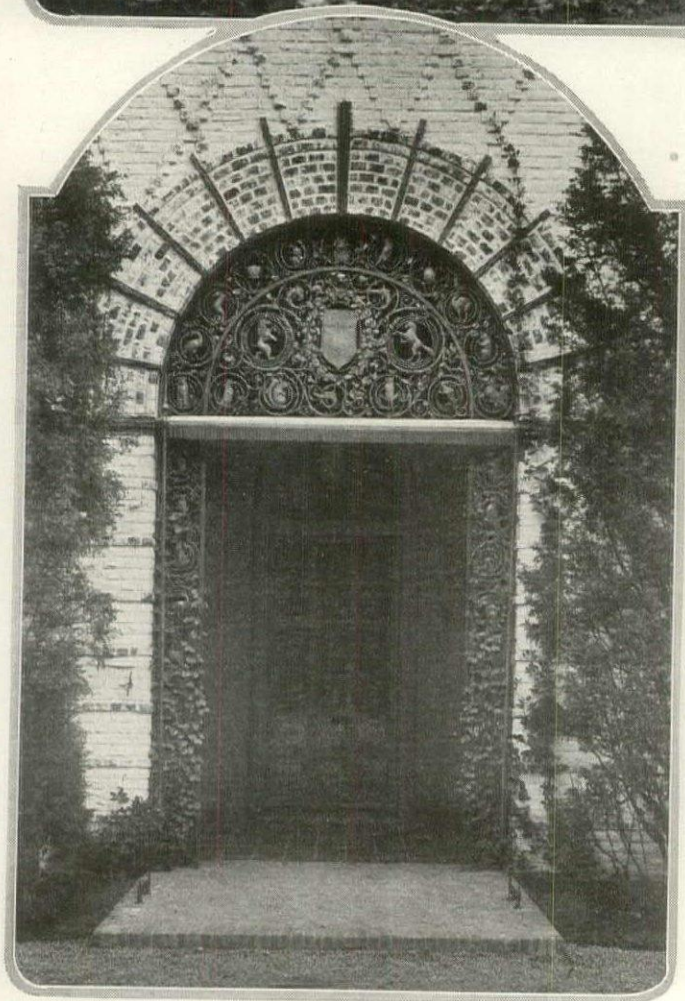
most splendid gateways have their outer iron doorway finely wrought in simple but exquisite pattern. America has seen no finer ironwork than that on the façade of the Quinta de Cardenal at Matanzas.

Of course, many of the early settlers brought in turn examples of ironwork peculiar to their own country, or at least they brought the memory of it and the craftsmen. Consequently fine examples of English ironwork are to be seen in Charleston, also something of the French work; and further down, in Louisiana, we find the iron craftsmanship almost wholly French, and frequently cast iron, rather than wrought, but this exceedingly good of its kind.

In St. Augustine the Spanish influence is again noticeable in the iron grilles and railings and balustrades, but here it is more of the north of Spain, more removed from the Moorish influence.

For a time all quality and beauty seemed to disappear from iron making in this country, and cast iron, along with every sort of other factory product, had its day in the Victorian era. When we first began to manufacture in America we were very proud of it and quite excited about it and the machine-made product affected all craftsmanship. Our industrial arts lost personality and beauty, and we seemed only to want what was turned out of the factory,

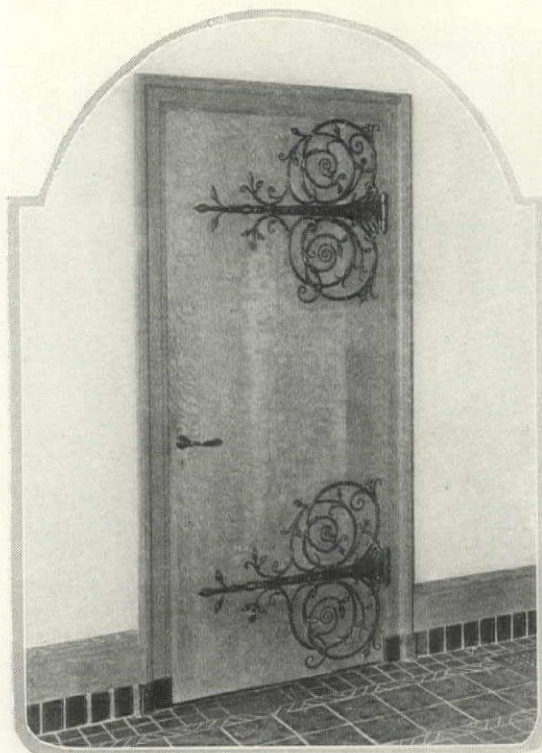
*Flat iron strips were used in creating the garden grille of this gateway at Quanaabacoa, Cuba*



*An overdoor in the Carr residence, Lake Forest, Ill. H. T. Lindeberg, architect; Oscar Bach Studios, craftsmen*

*Detail of gate at workshop of Samuel Yellin, craftsman; designed by Mellor, Meigs & Howe, architects, Philadelphia*





*Elaborate strap hinges on a door of plain wood is the effective treatment used in this residence at Minnetonka, Minn. H. T. Lindeberg, architect; executed in the shop of Samuel Yellin, craftsman*

characterless and without individuality. This dismal state of affairs lasted until travelers to Europe began to realize that we were doing something very clumsy indeed wherever we were using iron, just as we were doing clumsy things with our architecture, with our clothes; and though our manners were not clumsy, they were so unreal that it didn't much matter about them.

The next stage was the bringing over of beautiful examples of iron of the finest wrought variety, to be used in this country. We brought gateways from Spain and grilles from Bavaria and fine old balustrades from England; we brought them from churches and palaces and little houses. In the main they did not suit our lives or our architecture, except where they were in the hands of artists who built up about them, and developed more beautiful architecture because of the inspiration of some little bit of wrought iron or fine old carving.

It is really only within the last few years in this country that we have begun to create a type of wrought iron that essentially belongs to our American country houses, that is designed for them and wrought for them, done by modern craftsmen with feeling and imagination. We are showing in the illustrations of this article some of the wrought iron influenced by tradition, as the beautiful gates and arches on the estate of John D. Rockefeller, which are typically

*(Continued on page 100)*

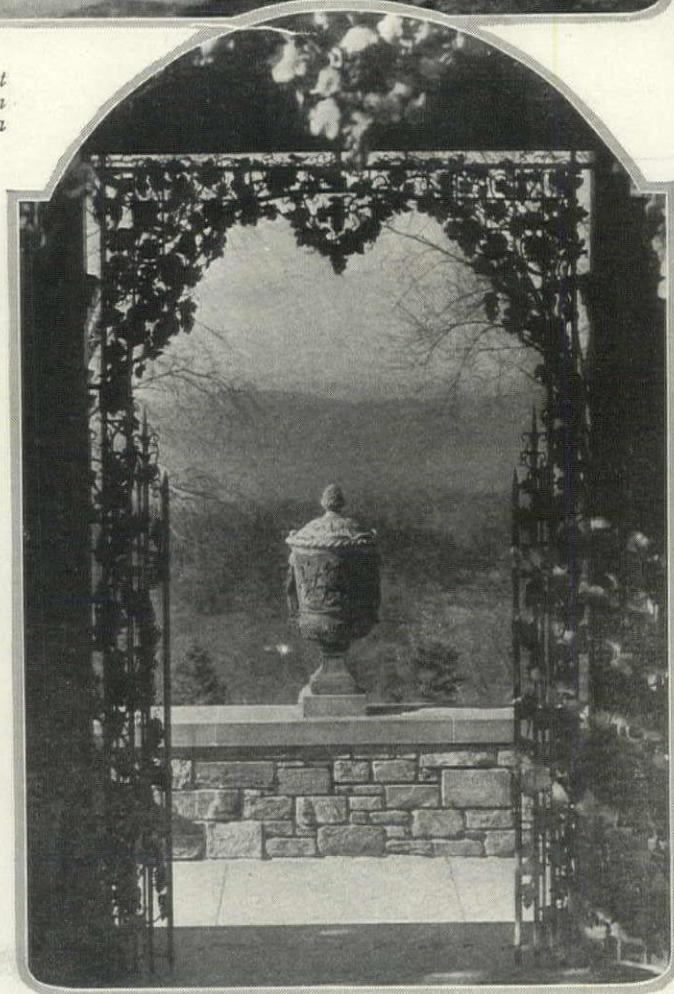


*Drawn wire grilles and wrought iron balustrades are combined in this house at Matanzas, Cuba*



*The peacock window grille designed by H. T. Lindeberg, architect; Oscar Bach Studios, were the craftsmen*

*Wrought iron frame of terrace arbor on the Rockefeller estate, Pocantico Hills. Welles Bosworth, architect*







Gillies

Old English oak used in Tudor paneling establishes an atmosphere of dignity in the drawing room. An interesting feature in the farther corner is the stairs, with an elaborately carved antique post of old oak

(Below) In Mr. Sterner's library the main points of interest are the oak ceiling beams, which form the construction of the floor above, the 15th Century English glass and the old French mantelpiece



The Tudor oak paneling and the tray of the drawing room have been repeated in the dining room, giving a sense of continuity to these adjoining rooms. Wide oak floor boarding used



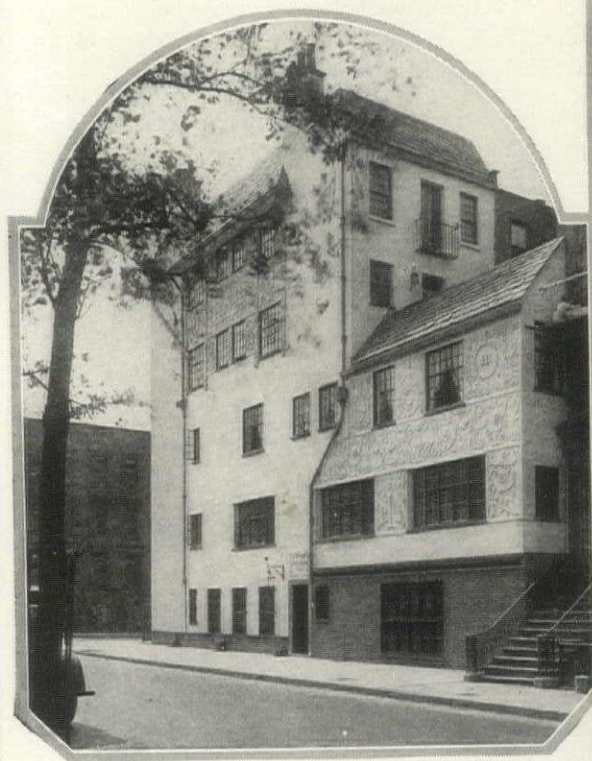
## "PARGE HOUSE"

The Residence of  
Frederick Sterner, Architect  
New York City





The other end of the drawing room finds its interest in a beautiful old Tudor fireplace, above which hangs a tapestry of the period. The hardware for this room and the rest of the house was made in England by specialists in this style



A combination of red brick, white stucco and pargetry are used in the finish of the walls. Wrought iron grills and balconies and window wood trim in green make this a colorful exterior

"Parge House" was so named because of the English parge work used on the extension. Leaders and gutters are of decorative cast lead. Variegated colored slate was chosen for the steep, effective roofs



# HOW TO BE HOMELY THOUGH HANDSOME

*The Problem Which the 20th Century Architect is Gradually Solving is to Design Houses that are Both Livable and Distinguished*

THE passion for display, the desire to make a splash, to impress and astound the common herd, are habits of mind which seems to have gone out of fashion in these democratic days. Aristocrats who, in the past, would have rolled about in huge gilded coaches attended by troops of retainers in livery, prefer nowadays to glide along unobserved in the comparative obscurity of a closed limousine. Two hundred years ago the great Lady Mary Montagu found it impossible to settle in Naples on the grounds of expense; a lady of her rank could not have held up her head in Naples without a glass coach, two gentlemen ushers, four running footmen to go before her carriage when she rode abroad, and eight other servants for the house. One could not be a person of distinction in Naples on less. True, the Neapolitan nobility never entertained and lived principally on dry bread and olives. But that did not matter so long as the appearance of grandeur was kept up before the public.

IT was only natural that this passion for display and exterior grandiosity should have had its effect upon architecture. The houses of the 17th and 18th Century showed traces of the dominating fashion at every turn. Long vistas led up to imposing facades; long suites of reception rooms, all carved and painted and gilt, receded majestically away as one entered the house. Ceilings were raised to preposterous heights, the lofty doorways seemed built for giants, the great staircases were wide enough for two coaches to pass one another with a foot or two to spare. The effect was overwhelming; and if, as was often the case, the bedrooms were dark and low and uncomfortable, if the servants had to sleep in pigeon-lofts and dog-holes, what did that matter? These little inconveniences were not noticed by any one outside the family. The public saw the facade, the reception rooms, the great staircase—and was duly impressed. The rest was of no importance.

But display, as we have said, has gone out of fashion. We now reserve the best of our houses for ourselves and not for others; we arrange our architecture, not for display, but for modest retirement. Houses that in the past would have turned their best face to the road, inviting attention and admiration from the passers-by, now lavish their beauties on the garden. Indoors, their reception rooms are no longer designed to impress and overwhelm; they are designed to be comfortably lived in, and the rest of the house, so often sacrificed to the past, is planned with the same loving care as the more public rooms.

There can be no doubt that the waning of the fashion for grandiosity and display has been, on the whole, extremely salutary for all forms of architecture. The effects obtained by the old architects were, no doubt, aesthetically splendid; but after all, a

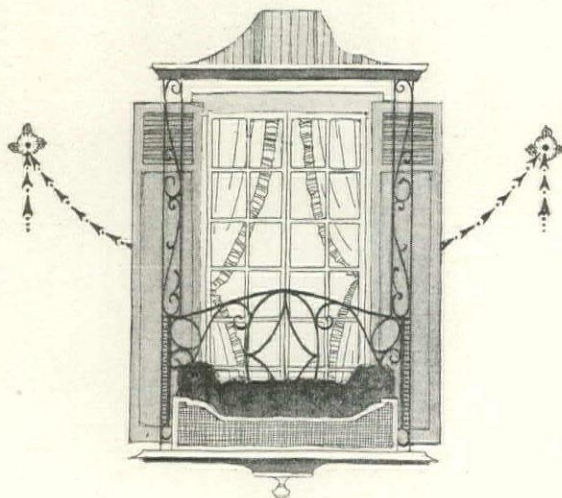
house has to be lived in as well as looked at, and comfort was too ruthlessly sacrificed to the grand fashion. Our retiring, inward-turning way of life has led architects to study comfort and practical efficiency with a commendable earnestness. Even in buildings where grandiosity and display are still important—in hotels, and offices, and public buildings of all sorts—the splendor is always combined with convenience in a way unknown in the past.

ALL reactions from an excess are liable to run, in the opposite direction, into another excess as bad, very often, as the first. This reaction from architectural display is no exception to the rule; and though the excess of retiring modesty into which it has run is not so bad as the excess of grandiosity from which it started, though it has produced, as we have seen, useful fruits in the shape of greater comfort and convenience, an excess it still is, an excess that should be corrected. Fleeing from the grandiose and gaudy, we too often find ourselves plunged into the merely pretty and quaint.

What we need, here as in everything else, is a compromise between the two extremes—between uncomfortable pretentiousness on the one side and convenient meanness on the other. We want houses which, though they may be built primarily for the comfort and aesthetic satisfaction of those who live in them, shall yet hold up their heads before the outer world in a noble and dignified manner.

There is evidence in much recent work that this necessity for finding a compromise between the grandiose and the petty is being appreciated by contemporary architects. Symmetry, the dignified facade, the plain room of classical proportions—these good things are being rediscovered. It is being found that a house may be comfortable, convenient, and thoroughly homely without being made to look like a glorified cottage. The quaintnesses and arty "features" of ten and twenty years ago are being relegated to the limbo of dead fashions and we seem to be reaching out for a grand style that shall also be homely and convenient.

IN the gradual evolution of this new style there can be no doubt that business architecture has led the way. It is difficult to make an office building look like a cottage, and what is more, the business man who knows the commercial value of display does not want it to look like a cottage. He wants it to be grand, and at the same time he wants it to be convenient. Domestic architects are following suit, and the new houses that are now being built show, more and more, a tendency to conform to the dignified plan. One of these days, it may be, we shall find that we have inaugurated a new and interesting phase in the history of our domestic architecture.





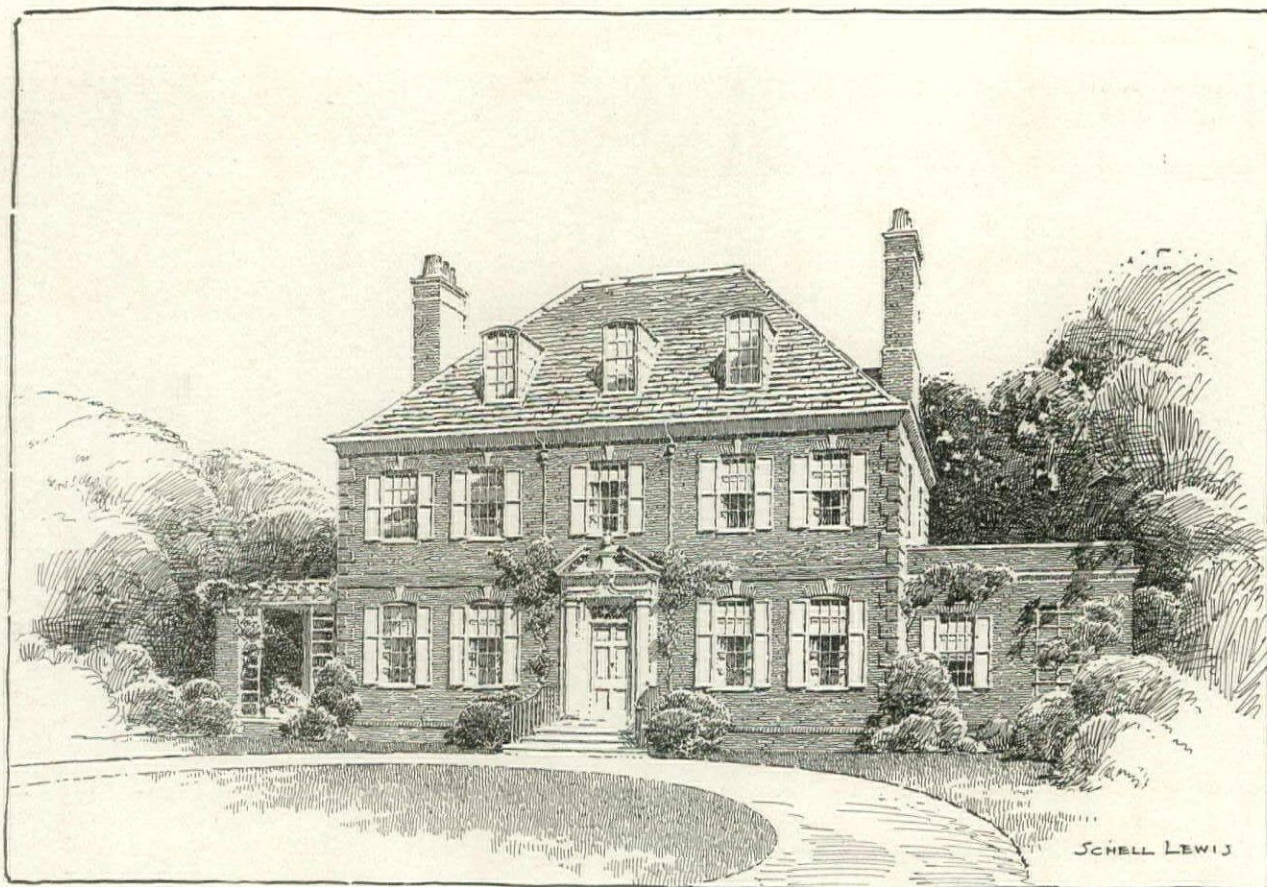


## THE MANOR HALL

The large manor hall is a feature of houses that follow the manor house type of English architecture. It is a room of noble proportions, paneled, with ceiling beams exposed, and lighted by large multiple

windows. In such a room the walls may be hung with tapestries, paintings of big proportions and heads of game. Such is the hall in the home of E. F. Hutton, Roslyn, L. I., of which C. M. Hart was the architect





The Georgian is a formal type requiring a dignified setting

## EVOLVING A HOUSE PLAN

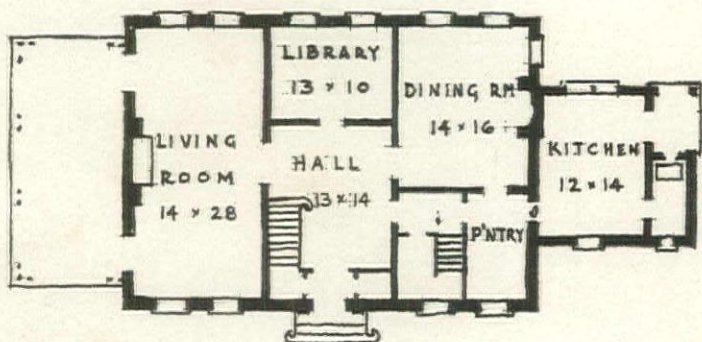
*Some Suggestions on What To Do Before You Consult An Architect*

LUTTON ABBOTTSWOOD

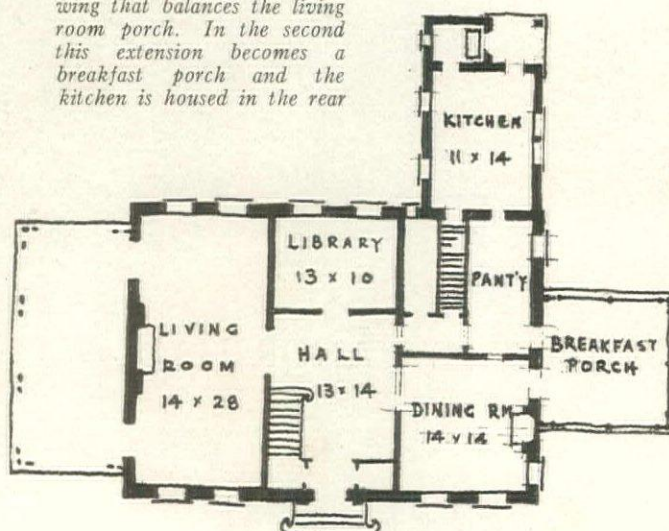
JUST as certain types of women affect the floppy, Dolly Varden kind of hats because they believe themselves to be Dolly Varden types, so do certain kinds of people prefer to live in Dutch Colonial types of houses, or Georgian Colonial, or English cottage or Spanish. In fact, without drawing too much on the imagination, intelligent and appreciating prospective home builders might be divided into these four groups, with a minor group that sees itself living happily ever afterward in a house of Italian precedents.

We hear a lot of talk about a house expressing the personality of the owner. This is a pretty phrase which doesn't mean much. Houses are typical of certain kinds of people, and these kinds fall under the heads noted above. The house that expresses an owner's personality is usually a nightmare of architectural mistakes. Nothing against the owner's personality, you understand, only it simply doesn't seem possible to crystalize an individual personality into brick, stone and timber.

Consequently, the first thing to do when you have determined to



Two plans are suggested for the Georgian design. The first places the kitchen in a wing that balances the living room porch. In the second this extension becomes a breakfast porch and the kitchen is housed in the rear

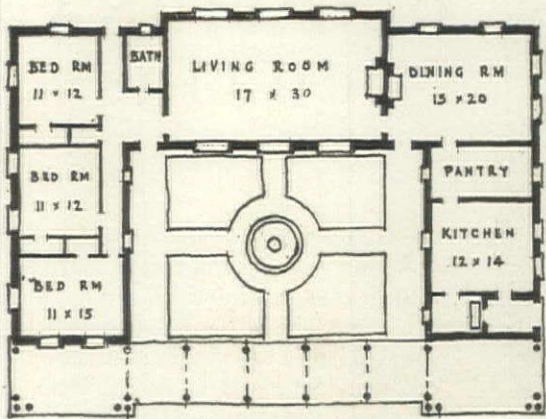


build a house is to find into what group you fall. Are you farmhouse and Dutch Colonial? Or formal and Georgian? Or romantic and Spanish? Or do you visualize your life and habits rather steadily picturesque in the manner of the English cottage?

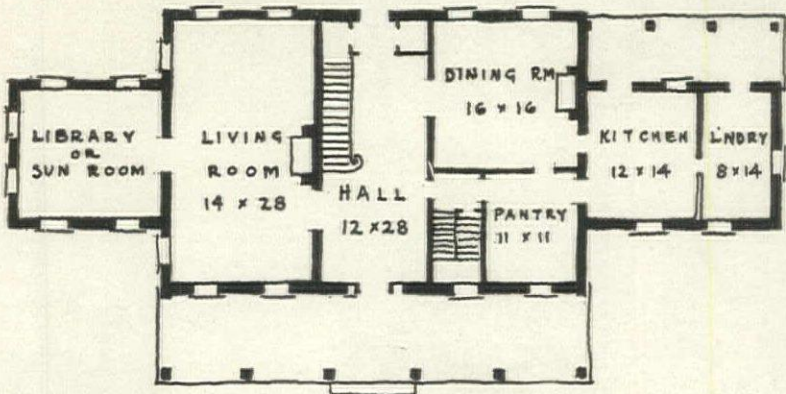
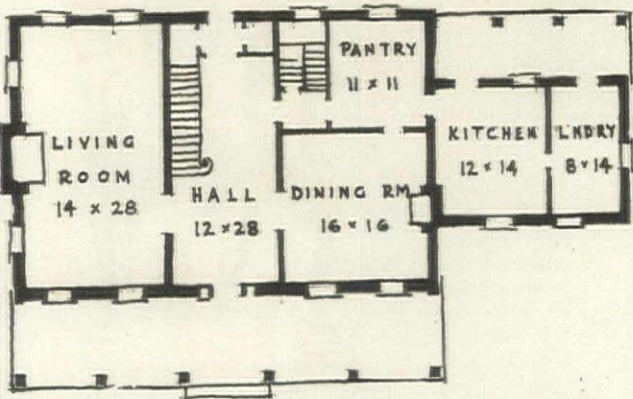
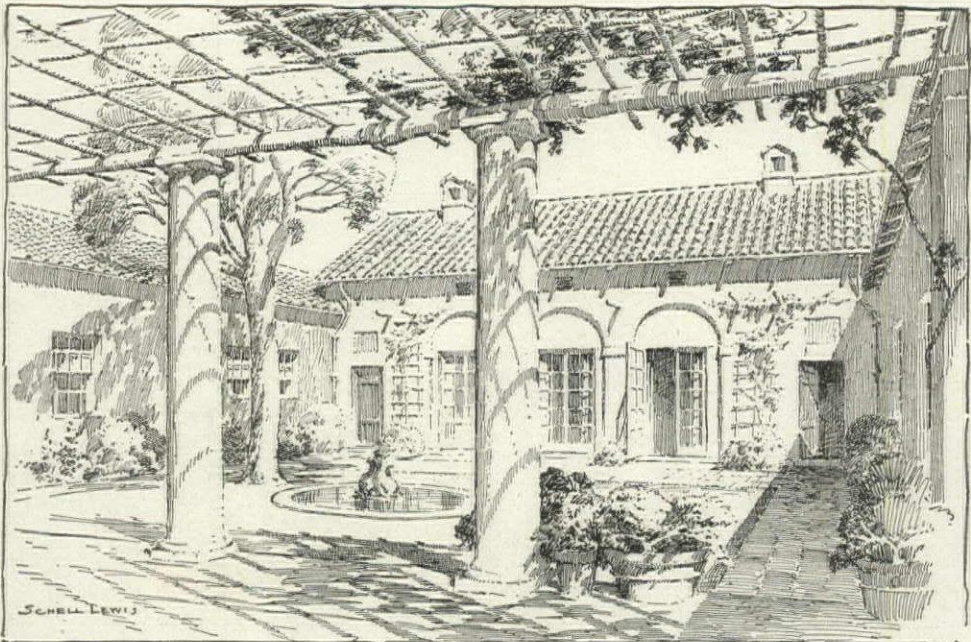
Frankly, such talk is anathema to architects. Architects will say that there are two ways of arriving at a design for a house, and one is right and the other is wrong. The ideal way is to draw up rough floor plans according to the requirements and desires of one's family, and then fit these plans to an exterior design. You start with the inside first and the outside of the house comes last. According to the wrong, but nevertheless more popular method, you choose the sort of house you want, and then work the plans around until they fit that design. With this method looks come first. You proclaim yourself as Dutch Colonial and aren't ashamed.

Of course, all this is in the early stages before you have discovered the price of brick F. O. B. Haverstraw. When you come to place  
(Continued on page 122)



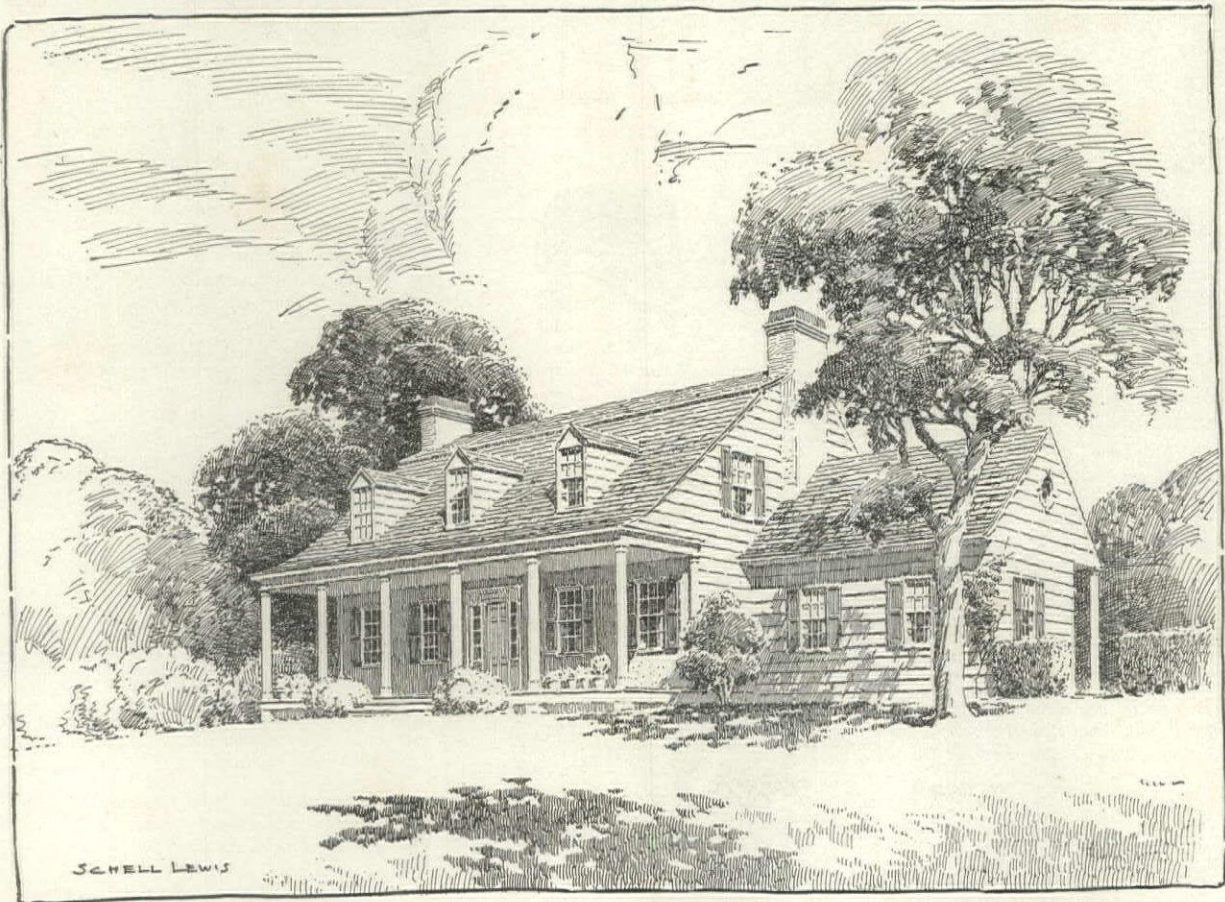


The Spanish type, suitable for the South, Southwest, and southern California, is built around three sides of a patio, with the fourth side enclosed by a pergola. Stucco walls and red tile roof would be used. All the rooms, of course, are on the one and only floor



The second plan for the Dutch Colonial house shows the extension of the first plan repeated on the other end and housing a library or sunroom. With slight alterations the first of the Georgian plans could be used here very nicely

Dutch Colonial is a deservedly popular type. It has long, low picturesque lines, rests comfortably on the ground and can be erected in a number of materials—shingle, whitewashed brick, clapboard, stone and hollow tile





# OCCASIONAL CHAIRS

A. T. WOLFE

AN occasional chair is the rather clumsy designation commonly applied to those chairs which are not part of a set. The little pull-about living room chairs, in odd shapes and sizes, are "occasional," and the phrase also includes detached easy chairs and may be even extended to a small settee or love seat.

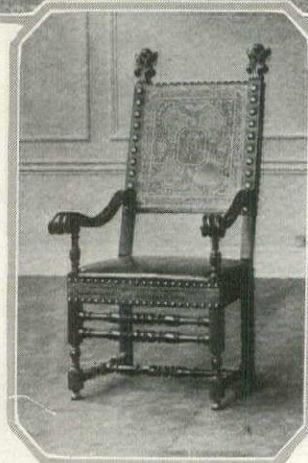
These chairs steadily increase in number and variety with the increase of domestic comfort and luxury. Except



(Right) An English fire-side chair of the Georgian period. Montague Flagg



To right of table, a James I oak chair, to left a Charles II. From P. Jackson Higgs



(Left) An Italian 16th Century chair with tooled leather back. Courtesy of W. & J. Sloane



A Queen Anne walnut occasional chair with a back panel of gilt gesso on glass. From W. & J. Sloane



Even the rocker can be an occasional chair. This reproduction of a Revolutionary piece is covered with a water lily pattern of glazed chintz. Erskine-Danforth



Charles II walnut chair, richly carved and gilded. Hampton Shops



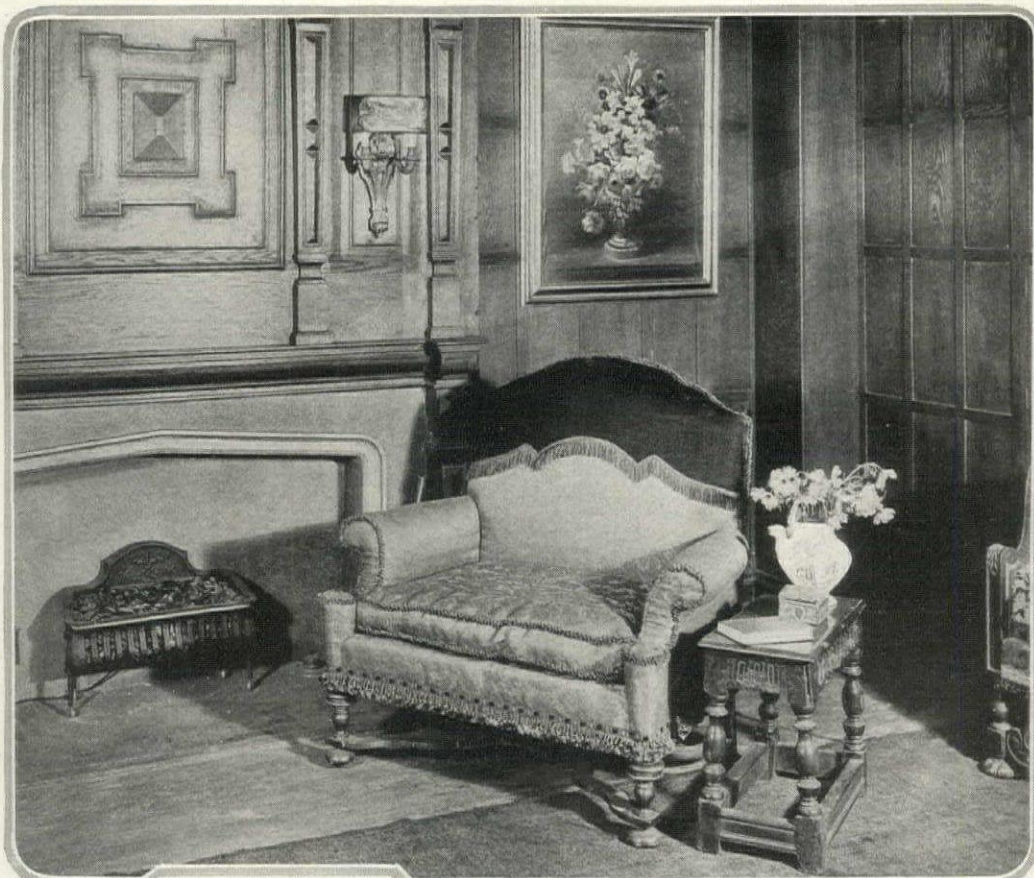
This mahogany Chinese Chippendale settee, which could be classed with occasional chairs, has a covering of black but gay wool tapestry. Barton, Price & Wilson

For occasional purposes one might use this upholstered chair of Chippendale lines. Erskine-Danforth



in the sense of rarity, they cannot be said to have existed in England at least much before the Restoration. In mediaeval times chairs of any kind were exalted splendors, symbolizing rank and position, a tradition which may be traced today in the ceremony of taking "the chair." The few Elizabethan chairs were straight-backed and hard-seated, and must have been uneasy enough even when mitigated by "quysshons"; the early Jacobean chair had a certain charm but the chair which was at once comfortable, convenient, and decorative, had not yet been evolved. In France and Italy, the standard of domestic amenities was far higher; all through the 16th Century the light "conversation chair" ("Pour cacquer et pour causer") was quite common in France; the Prie Dieu was well known;

(Continued on page 94)



(Right) A Gothic chair once owned by Horace Walpole. From Montague Flagg

An aged oak Jacobean chair, with strap motif and patina finish. Courtesy of the New York Galleries



The William and Mary love seat above, is in rose brocatelle. Hampton Shops



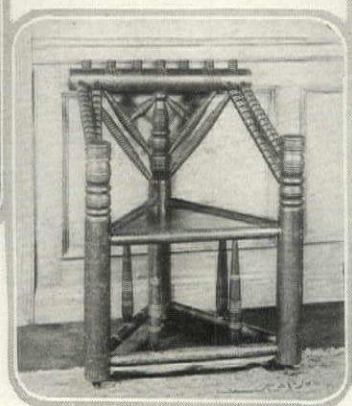
The arms of this old English chair have carved eagle heads. Montague Flagg



A distinguished design for an occasional chair is found in this reproduction of a 17th Century walnut piece covered in gros point. Courtesy of the Hampton Shops



A Charles II occasional chair Barton, Price & Wilson



A Henry VIII corner chair of interesting pattern in dark, turned oak. Courtesy of P. Jackson Higgs



An 18th Century bergère, by Pergolesi, showing French and Italian influence. It is enameled in cream with red lined upholstery. Courtesy of P. Jackson Higgs



# THE GALLIC TREND IN DOMESTIC ARCHITECTURE

*The Norman Manner has been Adapted for this Home at  
St. Martins, near Philadelphia*

HAROLD DONALDSON EBERLEIN

A HOUSE of pronounced character is very like a person of pronounced character. At first sight it almost inevitably either excites admiration or else arouses antipathy. The only people who do not react, in one way or another, to such an house or to such a personality are very apt to be "jelly-fish" themselves.

The house of Norman inspiration at St. Martins, shown in the accompanying illustrations, is no exception to the foregoing generalisation. It has character, very pronounced character, in abundance. And it has stirred up a diversity of comment, some of it intelligent, some of it decidedly the reverse. Some hasty folk have unsparingly condemned it as a "terrible-looking thing;" others have straightway praised it with an enthusiasm no less in degree than the vehemence displayed by its detractors. It is scarcely necessary to add, in passing, that the house would not have been published in these pages unless it had been worthy of mention.

In forming our judgment of a house there are two determining factors—the style or manner of its design, and the plan which supplies the skeleton that the architectural style is destined to clothe. The first makes its appeal to the aesthetic faculties; the second affects the work-a-day, practical requirements of the householder. When the style and the plan unite to produce satisfaction, it is safe to assume that the final result will be acceptable. When style and plan do not hang together, the result is bound to be unfortunate. There ought to be no such thing as sacrificing either style or plan, the one to the other. Both of them matter very much indeed; both of them are equally important.

Now the plan of the house at St. Martins is thoroughly livable and practical, as an examination will show. Every



*The entrance door is painted a luminous green and is surmounted by a wrought iron grille painted the same color. The arch is of stone*



*An agreeable texture is given the walls by the plaster being roughly floated over rubble. The shutters are painted a light green. The corbeled chimney base in this end indicates the position of a bedroom fireplace*

convenience has been provided for, and the disposition of all the rooms is such that they are pleasant to be in and the mechanics of housekeeping are assured of orderly and easy working. Evidently, then, *style* is the only point open to discussion.

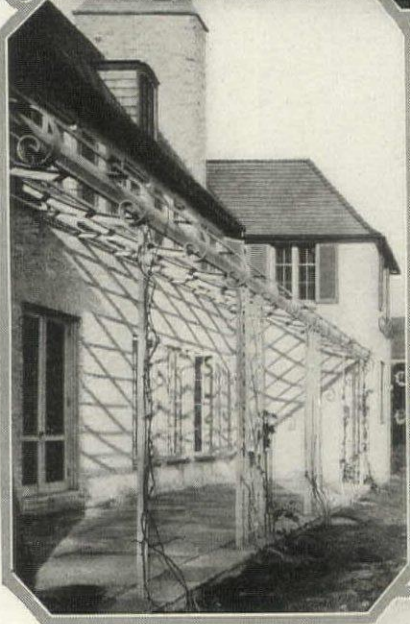
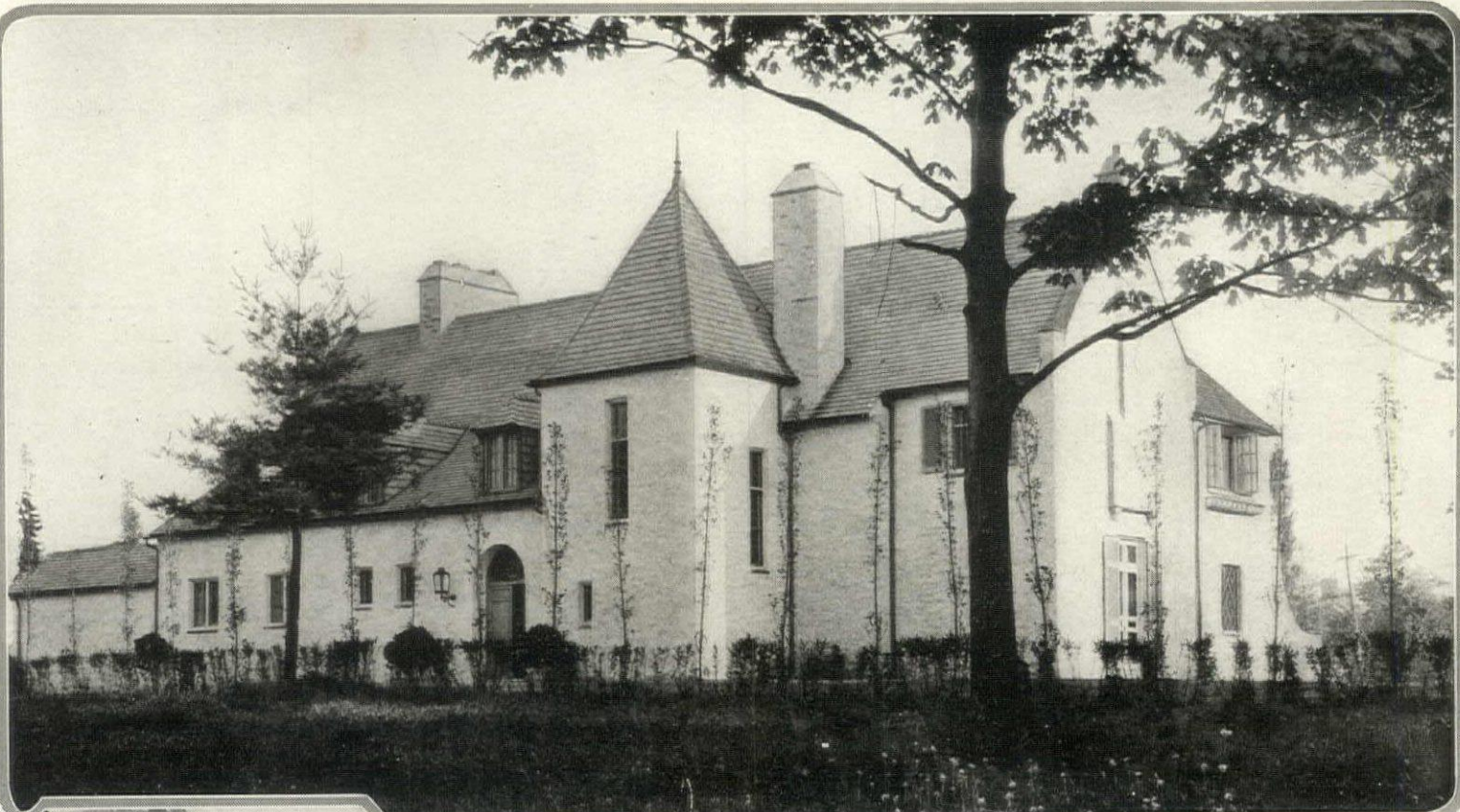
If there be any one thing more than another that grievously disquiets certain types of mind, it is the imputation of admiring, or even approving, something exotic. To them "exotic" is simply "outlandish." "Exotic" is "outlandish," but in modern usage "outlandish" has acquired a somewhat sinister and derogatory sense, and it is in this modern sense that they choose to apply it.

The first type of mind disquieted by the exotic is a timid type of mind. It isn't sure of its ground. Anything it isn't used to arouses a sense of apprehension. It doesn't like to commit itself. French frocks, French hats, French pastry, French perfumes—yes, of course, they are all right. The mind is quite used to them. But as for using French architecture for the dwelling house? No. Why? They aren't quite used to it!

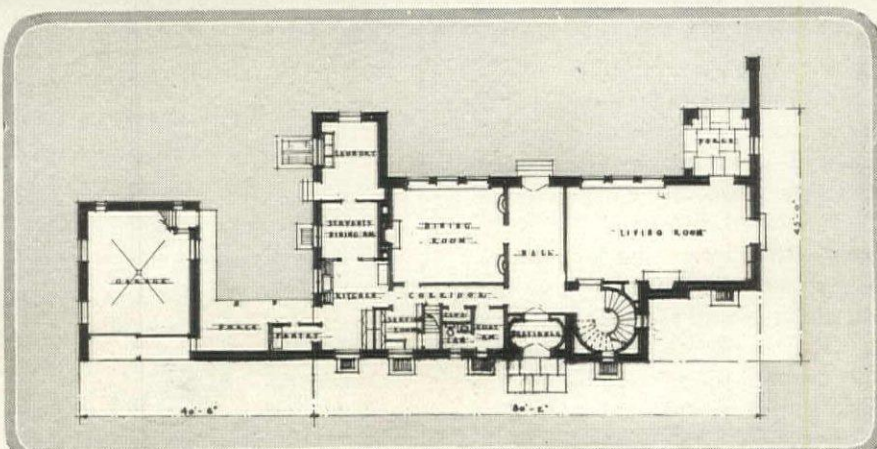
On first seeing the house at St. Martins, or some other equally interesting house of distinctly Gallic inspiration, the person of apprehensive mentality is prompted to query "Curious looking thing, isn't it?" This is a blind to avoid a direct expression of opinion. Once let a person of this sort see that the house at St. Martins is direct and straightforward in its simplicity, that its proportions are just and graceful, that its texture and color are agreeable, that its details are pleasing—in other words, that its style is good—and they will get quite ready to accept it, or even to admire it. They are open to conviction and may be dealt with gently.

It is easy to understand what a shock to  
(Cont'd on page 102)





The home of C. L. Ritchie, St. Martins, Pa., is an attempt to express in local terms the Norman style. This view shows the east front and north end. Willing, Sims & Talbutt, architects



In the plan are found some uncommon features—the garage attached to the house by a porch, the stair tower and circular stairs and the arrangement of the service, which latter is especially convenient and workable

Along the garden side of the house between the two flanking pavilions, extends a paved terrace covered with iron treillage. This is painted a cream

The garden front faces a flat lawn and an open space still to be developed. The curved wall at the farther end is to begin the garden wall







An albarello or drug jar in Mexican maiolica, with blue decorations. 18th Century

# THE MAIOLICA OF OLD MEXICO

*Our Neighbor to the South Furnishes This Field for the Collectors of Keramics*

GARDNER TEALL



"Silhouette style" decorations are found on this mid-18th Century specimen of albarello

THE ancient Saracenic art of glazing earthenware with oxide of tin had a long journey through history till it crossed the Atlantic and was fostered in old Mexico. Egypt and Persia had this art of making maiolica ware from the Saracens, whence it was carried into Moorish Spain. From the Spanish fabriques maiolica making was carried into Italy, while from the Italian craftsmen the potters of France received their inspiration for their faience—just another word for maiolica—and glazed earthenware was then taken up by the potters of Germany and of Holland. These few facts will be interesting to note when turning our attention to the little known subject of the maiolica wares of old Mexico.

Sometime in the 16th Century Spanish potters were sent to the New World and in Mexico successfully applied their craft to native earthenware, lending themselves to maiolica manufacture. There they established potteries and before long transmitted the secrets of their craft to the native Mexican workmen. La Puebla de los Angeles was, at this time, the town in which the early Mexican and Spanish maiolica-makers had set up their ateliers, and for over three hundred years this ancient city remained the center of the Mexican maiolica industry. Barber tells us that native workmen had long before produced an unglazed ware in Mexico and had



Dating from 1650 is this laver with strap- and loopwork designs in blue



(Left) A spherical jar in red, yellow, green and black dating from 1860



This laver or wash bowl in dark blue decorations characteristic of the period 1660-1680. This and the other illustrations are shown by courtesy of the Metropolitan Museum of Art

continued its manufacture from the time of the Spanish Conquest, so the early Spanish potters merely transmitted certain composition secrets to native craftsmen already versed in the principles of the oldest of the arts.

Dr. Edwin Atlee Barber's introduction to the catalogue of the Emily Johnston De Forest Collection of Mexican Maiolica now in the Metropolitan Museum of Art quotes the following from Consul-General A. M. Gottschalk's report to the State Department: "In the early days of Puebla's history the Dominican friars, struck by the aptitude of their Aztec parishioners at making crude native pottery, and desirous also of obtaining tiles for the monastery and church which they were building, sent word to the Dominican establishment at Talavera de la Reina, in the province of Toledo, Spain, that they could make good use of five or six of the brotherhood who were acquainted with the Spanish process of pottery-making, if such could be sent to them. Accordingly, a number of Dominican friars, familiar with the clay-working process in use at Talavera, were assigned to the Puebla house of their order, and under them were trained a generation of workmen who for the first few succeeding years produced some excellent pieces."

Only within the last few years have collectors and students of keramics

(Continued on page 114)



A Mexican maiolica jar with polychrome decorations of the Pueblan style of 1840-1860



An example of the "tattooed style" is this vase with animal, bird and fern decorations in blue



A LITTLE PORTFOLIO OF GOOD INTERIORS



Gillies

The living room in the home of William H. Orchard, Rye, N. Y., of which exterior views are shown on page 69, is a comfortable and livable mixture of period pieces—an Italian refectory table and wrought iron chair and in the background a Queen Anne chair and a Welsh Dresser well used for a bookcase



The dining room is directly off the living room. It also contains a harmonious combination of styles, including Queen Anne rush bottom chairs, a Stuart gate-leg table, and an Italian credenza used for serving table. The valance over the recessed wall is part of a beautiful 18th Century Portuguese bedspread



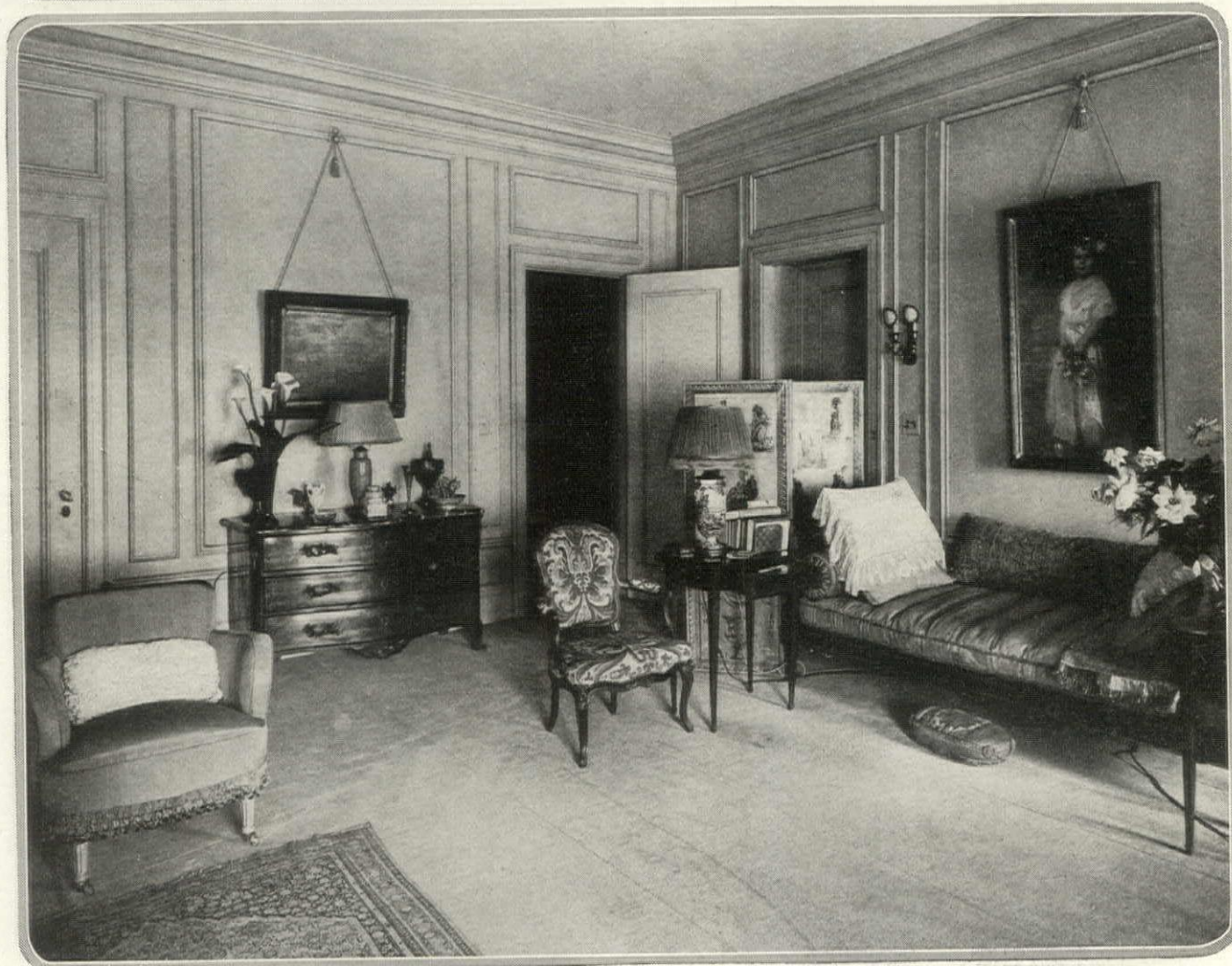


Adjoining the dining room in the apartment of Mrs. Hill is the living room. Its furniture is painted and decorated with a few pieces in French Walnut. Hangings and furniture covers are plum and blue damask silk.



Delicate coloring characterizes the sitting room in the home of Mrs. Edward Roberts, Paoli, Pa. Beige walls, rose Directoire chintz and a taupe rug accent the garnet lacquer bookstands Miss Gheen, Inc., was the decorator





The dining room in the New York apartment of Mrs. Lucie C. Hill is furnished with French Walnut. Its background is old ivory on the walls. Hangings are of blue. Barton, Price & Willson were the decorators

In a room with plain walls and a plain carpeting, color and liveliness of pattern can be found, as here, in such accessories as lamps and shades, chair coverings and a decorated screen. Addison Mizner was the architect



# THE BUNGALOW PROBLEM

*Some Suggestions for the Prospective Builder  
of the One-Story Type of House*

CARL A. ZIEGLER

THE word "bungalow" conveys about as many different meanings as any other word in the English language and whether or not it originated in India, as is commonly supposed, it has come to be the shorter and uglier word for a country house of moderate size and usually means a house not over one and one half storeys in height.

The temperature of an architect's office usually drops several degrees when a client announces that he has come to have plans made for a long cherished and much studied bungalow.

Nevertheless, in these days of high building costs, the bungalow, or one of its derivatives, is perhaps the only solution of the problem for the prospective home builder with a limited amount to expend, and there is no reason why the result should not be successful from both the artistic and utilitarian standpoint.

It is one of the most difficult types of houses to design successfully and there are certain general principles that must be followed. As most bungalows violate these principles, the rules may be stated in a purely negative fashion.

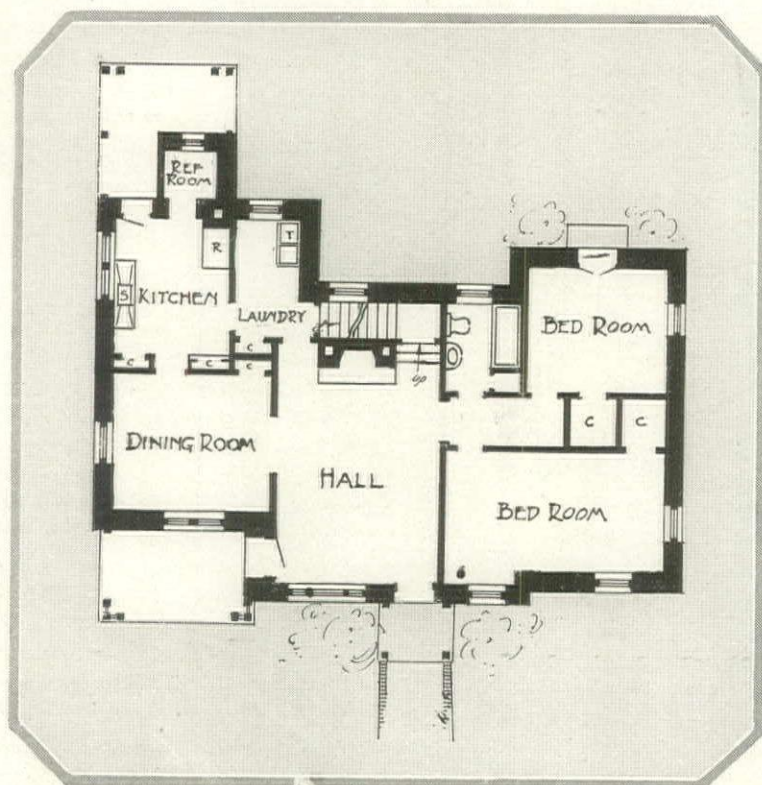


*By the introduction of a second storey the first storey gable is repeated above in this bungalow type of home, the residence of Clarence M. Brown at Germantown, Pa.*

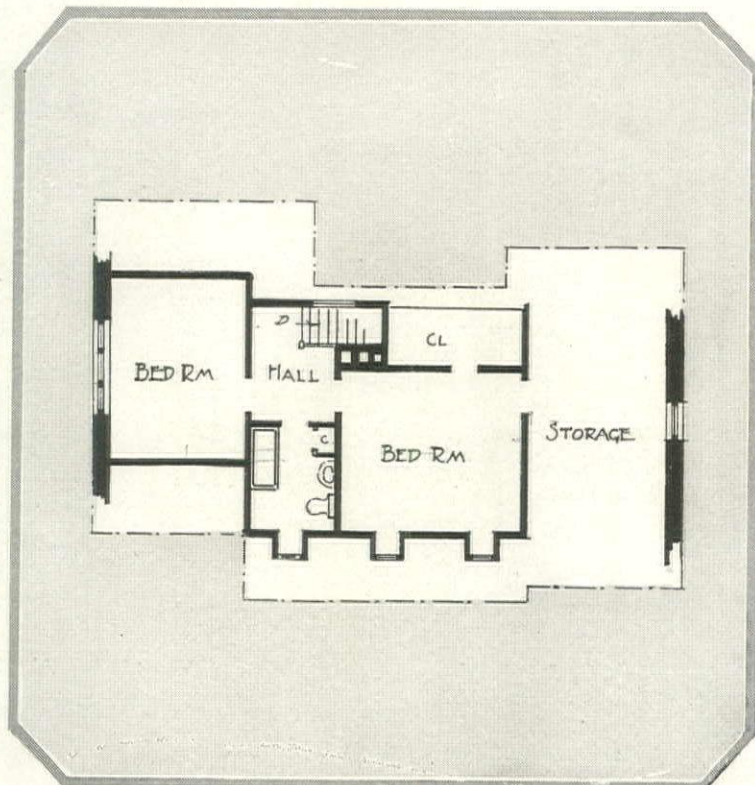
1. Never plan the building with two storeys and then attempt to make it look like a one storey building. This is usually done by the use of a gambrel roof with long dormer windows that are nothing more or less than second floor walls, masquerading as dormers. This is a much overdone stunt and few have handled it successfully. It was done much better by the early Dutch settlers in our Colonial days who treated the problem frankly and did not try to make two full storeys out of a one and a half storey building.

In planning a bungalow it must be remembered that all the main rooms shall be on the first floor; such space as is used upstairs shall be of minor importance. The rooms on this first floor should be so placed as to afford ease of communication, which makes for ease of living and an economy of space.

It is this economy and convenience that "bungaleers" want most of all, and when they begin to worry about stairs and upstairs rooms they must make up their minds to forsake much of each. The hall should be reduced to a



*In a bungalow the main rooms should be on one floor. Here a large hall serves as for living room. The dining room and service are on one side.*



*Upstairs there was space for two bedrooms, a bath, large closet and storage tucked away under the eaves. All of these rooms are amply lighted.*





The design and construction of the bungalow follows the Colonial stonework of eastern Pennsylvania. Carl A. Ziegler, the author, was the architect.



The simplest sort of entrance portico and trim carries on the Colonial traditions. The walls are whitewashed stone and the roof is cedar shingled.

necessary minimum, or an enlarged hall may also serve as living room. This can extend through the middle of the house from front to rear. Opening on one side will be the dining room, with kitchen and pantry extending behind; opening on the other side will be the bedrooms.

Although the location and use of the bungalow may not necessitate a cellar, the foundations, however, have to be ample. Walls of concrete, stone or brick will require a foundation of concrete or stone laid to a solid footing below the frost line. Bungalows of wooden construction would be sufficiently supported by masonry piers or posts set on stone footings.

As we have indicated, there are an infinite number of designs of bungalows. In selecting a design, see that it is suitable for the site. The seashore type will rarely fit a forest setting, and the kinds that are found in southern California, designed along adobe and Spanish lines, would be incongruous in suburbs of the Atlantic seaboard.

2. Never try to get into the bungalow the great multiplicity of conveniences that

are usually expected in a pretentious mansion. The result will undoubtedly be a monstrosity. Simplicity is a *sine qua non* for a successful bungalow.

3. Never use elaborate architectural detail for a house of this type. Ornamental features of the "Classical Period" are ludicrous when applied to a bungalow.

4. Don't think that 6' or 8' added to the floor height can be concealed on the exterior. Remember that if this building is to merit the name of bungalow, it must set low on the ground. Also keep the ceilings low in small houses, if you would have a pleasant external appearance.

5. Don't compete with "Joseph's Coat" and try to use a dozen different materials for the construction of your house. Use one material and try to bring out the natural beauty of that material. Stone, shingles, clapboards, etc. are all capable of splendid texture, if properly handled.

6. Don't expect your architect to include in your bungalow all the fine things you see

in large houses.

Reducing the plan of a large house to a small compass always leads to disappointment. Decide upon your minimum requirements and then permit your architect to meet

these requirements in a rational manner, having in mind the amount to be expended, and you will probably avoid the common type of bungalow that defies all known laws of God and man.

The accompanying illustrations are of a bungalow built of stone roughly laid and whitewashed on completion. It is located in that part of Pennsylvania where the Colonial style and the use of native stone made these logical selections. Physical conditions made it necessary for the owner to live on one floor, which is perhaps one of the best reasons for building a bungalow. It entirely eliminates discussion of that much mooted question of whether it costs less to build up into the air or to spread out the building on one floor. The living room, dining room, bedrooms, bath, kitchen, etc. are all on the first floor with only a servants' room, bathroom and a large storage room on the second floor.

The house is designed after the early

(Continued on page 102)



# U S I N G R E D I N D E C O R A T I O N

*The Conservative Use of This Color May Eventually  
Justify Eugene Field's Famous Quip*

BARRY KENNEDY

**E**UGENE Field is reputed to have said that he liked any color so long as it was red. This quip generally expresses the proverbial male opinion of color. All men are supposed to like red. That is why so many hotels and men's clubs at one time were furnished in red. Then for a while red as a color to be used in furnishing passed under a cloud of disfavor—it was considered a vulgar taste. Now the pendulum is swinging back and the conservative use of red is being appreciated—by both women and men.

Before one attempts to use red in decoration she should understand the relation of red to the other primary colors and the variations of red which are available.

**R**ED is the most intense of the three primary colors, yellow, red, and blue, and its place, midway between the other two, is established by its progress from white to black.

White, through its nearest equivalent yellow, leads through orange up to red; red passes down through the violets to that blue which is nearest to black.

Generally speaking, the blue-reds which shade to purple are softer than the yellow-reds which turn towards orange.

Red includes all shades of purple and pink, which is merely white tinted with any bright red.

The reds may be said to fall into two categories—the Iron (or earth) colors, and the Crimson, chemical derivatives. Venetian, Indian, and Tuscan red, the ochres (red ochre and light red) and the umbers derive their color from iron and belong to the first category.

The crimsons begin with carmine (made from cochineal) and crimson lake, which is a derivative of carmine. Alizarin crimson, a product of coal-tar, is useful, though less vivid than the Madders which are made from the madder root.

The iron colors have more body and a greater covering capacity than the crimsons. They are also cheaper and more generally useful to the house painter for ordinary purposes. Cinnabar, which is a mercuric sulphide, provides vermilion, the brightest red of all. The note of this red is too emphatic for general use; house decorators, therefore employ it sparingly, and use it chiefly to give accent and emphasis.

A touch of vermilion or bright scarlet in a room tells instantly; it is more assertive than any color, and this fact must be borne in mind, if it is to be dealt with successfully. If, for example, a cabinet of red lacquer were to be placed in a room

with parchment-colored walls, it would set the key. Even in a large room this note of color would remain dominant, though it might have no stronger repetition than may be afforded by one small piece of china or embroidery.

**A**LTHOUGH there are difficulties about using this glorious color in the mass, they are not insurmountable. Ceilings of vermilion can be extremely decorative in lofty rooms, and the reflections cast are distinctly good. For this purpose a plain tempera paper will be found to be more intensely red than one with a shiny surface. When introduced in this way vermilion will not be found exacting, nor will it contract the apparent size of the room. Scarlet walls, on the other hand, would be likely to have that effect, since red is an advancing color, and the brighter the red the more it advances. If a room of moderate proportions with hangings and carpet of grey or of some quiet neutral shade were to have the surrounding floor painted in vermilion, it would look well and yet not be obtrusive. But if a vermilion floor were to be introduced in juxtaposition to a black carpet, or in very pale surroundings, it would be conspicuous, though a room deliberately planned on such a decorative scheme might evolve charmingly.

Vermilion is a permanent color, but not one of the cheapest, and substitutes known as vermilionettes are often used for paint work. There are others to be had ready-mixed under various names, such as signal-red, fire-red, which is similar to deep vermilion, and so on.

If vermilion is to be lightened, pale chrome yellow must be used, and not white lead, as the latter simply turns the vermilion to pink. Orange-vermilion is a pale shade, but the color does not admit of much variation. It cannot be darkened; when it is mixed with Alizarin crimson it is called scarlet-lake, and is still a vivid hue, but it is no longer vermilion.

**W**HILE red has not the restful qualities desirable in a bedroom, it is counted suitable for dining rooms. A full deep crimson paper makes a fine background for old portraits and pictures in gilt frames, and is highly appropriate to solid, "handsome" surroundings. Most of the reds can also be trusted to light up beautifully, though the shades with a purplish cast are less reliable in this respect.

Royal purple often looks gloomy at night, and the reddish purples, such as maroon,

etc., are apt to turn an ugly vague brown.

Maroon is associated with the reds of the middle 19th Century; terra-cotta was the red for cultured folk in the eighteen 'eighties.

The trouble with all indeterminate "Art" colors is that they are not improved by time, and they look shabby when colors of original strength and purity are only growing mellow. This particularly applies to curtains and brocades for upholstering, and the more or less permanent and costly things; wall coverings are, of course, easily renewable. The old crimson brocades that have come down to us from Carolean times have scarcely suffered by the passage of centuries.

Terra-cotta is a good and useful color when properly understood. It should approximate to one or other of the beautiful tones in old red-brick. A fine rosy terra-cotta may be produced with Venetian red for base brightened up with yellow ochre and a little crimson lake. The color known by artists as light red is made from burnt yellow ochre, and is most valuable for tempera work, as it is quite permanent.

The pink shades divide into the rose-pinks and the yellow or salmon-pinks, and with nearly all the pinks there is a tendency to the insipid.

**N**O one color which is intelligently handled can be earmarked as "wrong" or "bad" more than another, if the proportions in which it is used have all been well considered, and the effect of surrounding colors taken into account. The style or period of the furniture must also be considered. It must be taken as a guarded statement that the rose (or violet) pinks are less liable to insipidity than the yellow or salmons. Certain of the violet-pinks which are in high favor today err on the other side.

The red lampshade has many adherents, and a certain decorative value cannot be denied it, but for practical purposes it is a wrong choice. A red light is bad for the eyes and unsatisfactory for general illumination. Red window blinds are another matter; seen from the outside on a winter night there is something cheerful about the red light of the windows. When drawn as a protection against the sun they tend to look hot, though in reality they keep the room cool by absorbing the sun's rays. The old-fashioned Turkey red is still unrivalled for country casements; for little low windows the curtain should run on a bright brass rod with rings, and these dyed red will add to the effect.



# YOUR SHUTTERS AND YOUR HOME

*These Decorative Adjuncts Have A Great Deal To Do  
With The Appearance And Style Of A House*

AMELIA LEAVITT HILL

It is an axiom so old as to be hardly worth the repeating that the home reflects the personality of its owner. But this saying, is generally considered, applies to the interior of the home rather than to its external appearance. Nor is there any reason why this should be the case, for even the dweller of one of the uniform types of houses which usually compose a city street may, if he will, impose his own taste and originality upon as much of his house as is within the ken of the passerby to an extent which may seem at first glance hardly believable. Conventional hangings of scrim with insets of filet or Renaissance lace, striking batik, a gleam of bright silk, snowy or gay chintz shades, window boxes with a touch of green, will tell their own story. To be sure, in the summer, or in the country home, it may be told more openly; but even the city house, or the country or suburban house in winter, may give a hint as to the taste and personality of the presiding genius within.

One of the most decorative adjuncts to the house, of recent days, has become the shutter. To be sure, this has not yet become as universally recognized as it should be, as is evident by the number of "blinds" very evidently constructed with use alone, and beauty not at all, in mind. Yet these aids to decoration are coming into their own, and a certain street which is famed for its



*In Colonial houses full length shutters were often used on the entrance. A 1753 example is found in the Walcot House, Litchfield, Ct.*

artistic atmosphere, owes its quaint and delightful appearance largely to the thought which has there been expended upon these useful and decorative appliances.

What a variety of shutters is to be seen of recent years! The choice of them is legion for him who seeks more than a mere protection from weather or mischance. Here, indeed, originality may run riot without fear of being conspicuous or in bad taste. The old-time shutters, consisting of a mass of slats, though less popular than they were—owing, perhaps, to their lack of decorative quality—are still preferred by some householders, because of the free passage of the air, grateful in the heat of summer, which the slats permit. A room may be shadowed by the closing of such "blinds" without the shutting off of outside air, which at certain seasons is an advantage not to be despised. Also, shutters of this kind are sometimes divided and hinged horizontally, so that while the upper part remains close to the window, the lower projects after the manner of an awning, thus making further provision against the sun unnecessary.

A variant of this form of shutter is that which has the old-fashioned slats at either top or bottom, with the solid portion, inversely, above or below. They are made in both ways, but the more satisfactory  
(Continued on page 86)

The Georgian paneled shutter gave dignified finish to the old-time window. This is found on Morris House in Philadelphia, dating from 1790



Shutters pierced with amusing designs can be used effectively on Colonial and English cottage types of houses. This design is by Dwight James Baum

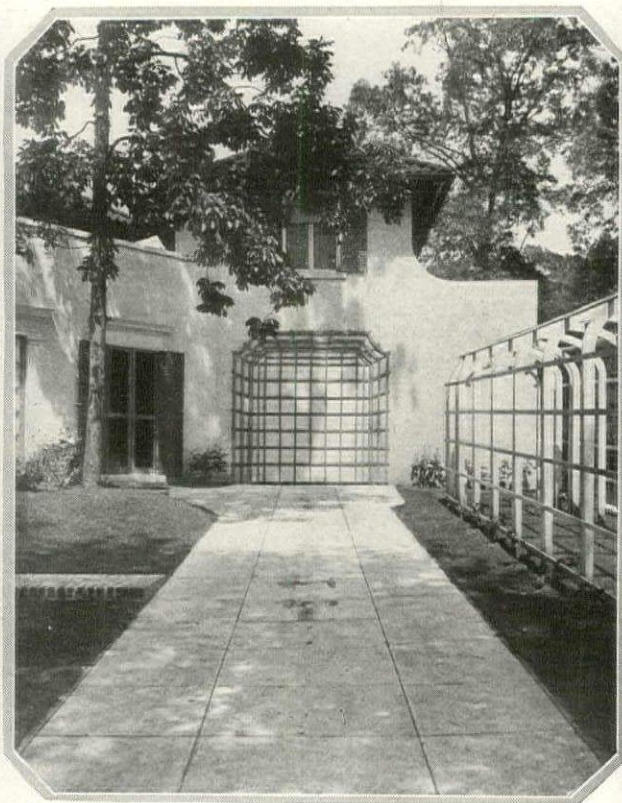


Inside shutters are found in two types of houses—the Colonial, where they were folded back into the window casing, and in old English houses where they were used, as here, to cover a range of casement windows. This is from the home of Alan Lehman, Tarrytown, N. Y. John Russell Pope, architect





## SOLVING THE GARAGE PROBLEM



Gillies

*The garage is beneath this home in the Country Club District of Kansas City, E. B. Delk, architect*

*In order to camouflage the doors of this garage and to break the effect of the solid wall, the doors and the frame were covered with decorative lattice. Dwight James Baum was the architect*



*When located as a separate building, the garage should harmonize with the house. This was done on the property of H. L. Fox, Kansas City. Shepard, Farrar & Wisner were the architects*

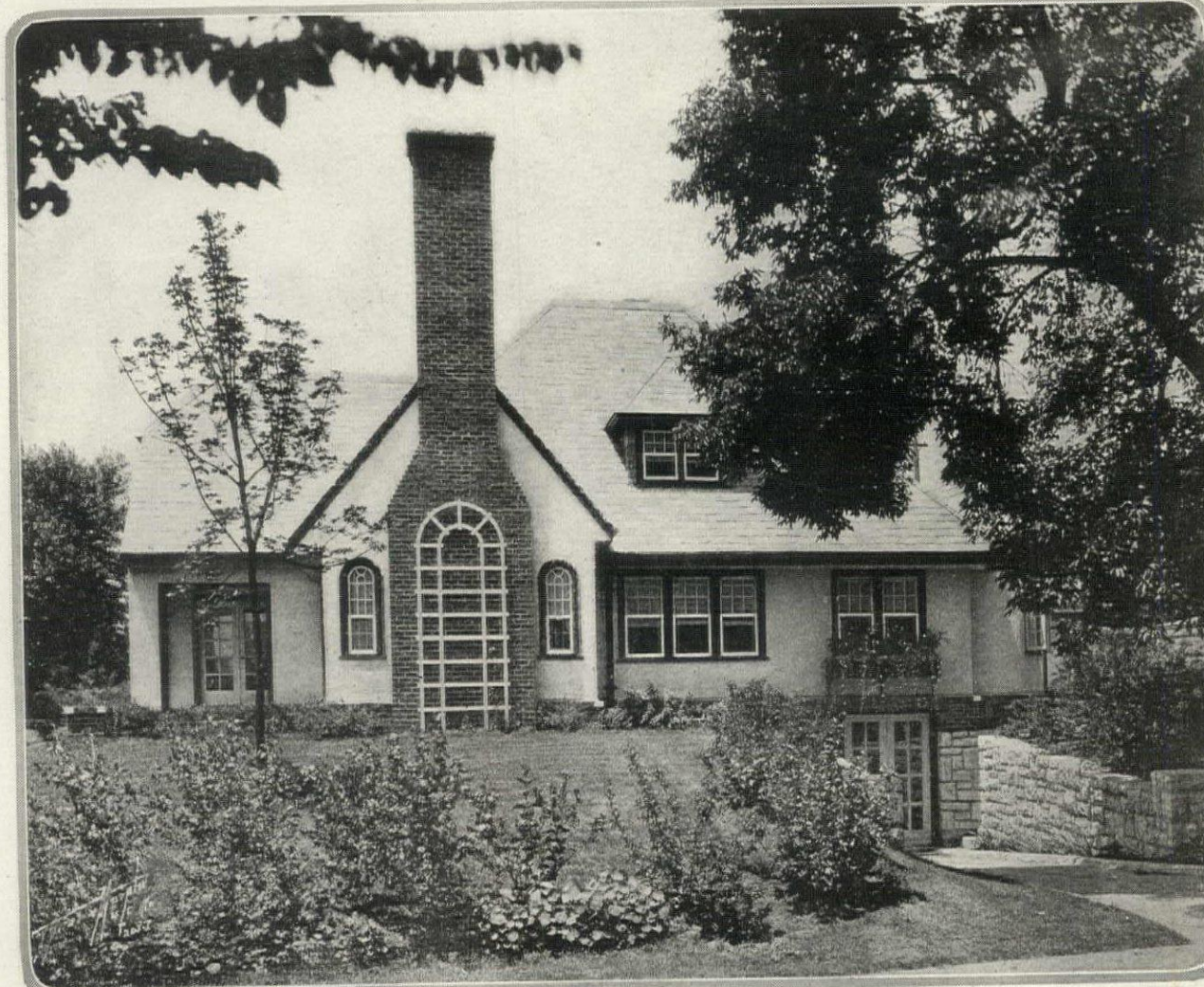


# INSIDE AND WITHOUT THE HOUSE



On the place of J. P. Cahill, Greenwich, Ct., the garage is an extension F. P. Whiting, was the architect

Where the house is built on a hillside it is a simple matter to place the garage on a level below the first floor. This is the treatment in the residence above. Stepping stones up to the porch



On a fairly level plot the garage entrance may be excavated to the cellar floor level, and supported by walls, as in the home of J. C. Shapiro, Kansas City. Van Brunt & Hertz, architects



# IF YOU ARE GOING TO BUILD

*The Windows Should Be Considered From Their Most*

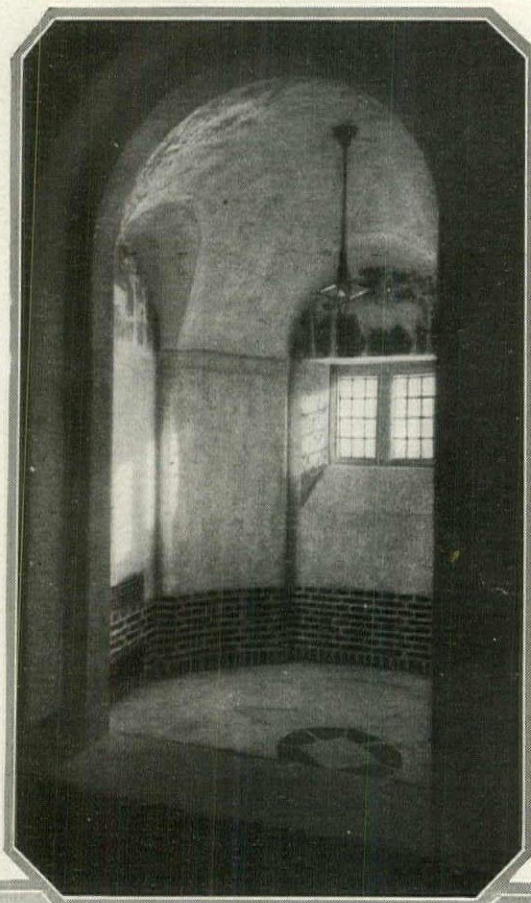
*Important Angle—the Inside of the House*

MARY FANTON ROBERTS

AS windows belong primarily to the inside of the house, it is from there they should first be considered. Anything they may have done to influence the exterior architecture of the house—and no other one thing has done more, has been because somebody, forgotten ages ago, wanted for his room some daylight, air, and a view. Ever since, they have been assuming greater importance as part of the decoration of the outside walls, until now their first excuse for existence seems in some slight danger of neglect. To reiterate,—daylight, air, and a view are good things to keep in mind whenever the subject of windows comes up.

Art and ingenuity may be depended upon to make the most of the holes windows pierce in the walls of the house. A house without windows, unless another means of decoration were

*Window openings that fit in groined arches and show a wide stucco reveal can only be filled by leaded casements, as in this example of which Johnson & Ford were the architects.*



substituted on the walls, would be apt to rise from the ground a somewhat dismal structure. Yet, from the outside, these openings serve no practical purpose. They are extremely awkward entrances, and the last thing we would want them to do is to destroy the privacy of the home. But because they are so important a part of the exterior design we should pay some attention to the effect their size and spacing will have upon the house from without when we are determining their proportions and positions within.

There is a temptation to have too many windows and to have them too large. We try to get more sunlight, air, and view than we can actually use, and we spend the rest of our indoor days behind half-drawn shades and half-closed windows. Look at the houses in

*(Continued on Page 110)*

*French windows and casements, curtained in flowered chintz, flood with light this colorful living room that is used as a dining room as well. Richard H. Dana, Jr., was the architect.*







A bow-window composed of fourteen casement sash swung from various angles. From International Casement Co.

(Bottom) A row of casements nicely proportioned to the wall space. Trowbridge & Ackerman are the architects

(Below) A richly designed Paladian window in the Kitt-ridge house at Andover, Mass. Built in the year 1784

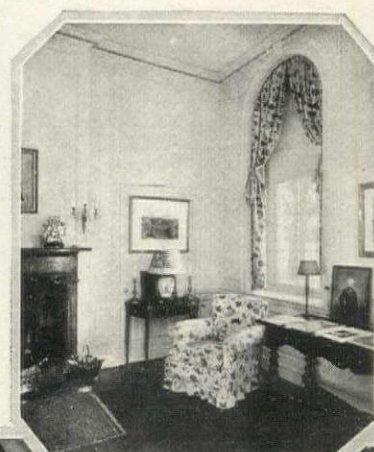


There is a singularly effective association between the casement window and such English period settings as in this case, the Jacobean. Alfred Hopkins, architect

Irregularly shaped leaded panels are used very effectively in these casements designed by C. M. Hart, architect.

(Bottom) French windows that hardly pause between dining room and lawn. Charles A. Platt, architect.

(Below) An arched window in the Burden house; refined and well curtained. Delano & Aldrich were the architects.





# STAINS AND ENAMELS

*Which Make Possible the Home Builder's Desire for Color,  
Charm and Health Inside the House*

HENRY COMPTON

**A**N appreciation of the natural surface of wood is again gaining way in this country. In the centuries of domestic architecture that swung through England, France, Italy, Spain, and even occasionally the Orient, there was a recurring fashion for the natural surface of wood in furniture and house decoration. There seem to have been real lovers of wood in almost every period of home ornamentation from the very earliest days. And then there has nearly always been the more florid spirit of decoration, the mind that feels that every process of construction must be concealed, that only painting and carving and inlay are fine and elaborate enough for what has been so much admired in so many worlds by aristocrat society. Sometimes one phase of this decoration entirely overlays and obliterates the other, and sometimes they move side by side, as in some of the famous English periods, in France in Louis Seize and Empire, in Spain in those splendid days of the Moorish invasion.

The hiding of wood under paint, varnish, lacquer, enamel and inlay came about for two reasons, one the unquenchable love of color that has prevailed from the very beginning of time in the hearts of men wherever homes were planned or decorated. And the other, the curious idea that a shining, perfect surface is more interesting and elegant than the natural wood grain with all its intricacy, half revealed beauty and appeal to the imagination. Also, the use of paints, lacquers, etc. enabled the cabinet-makers to use less expensive woods, and apparently this sort of economy was just as necessary for Sheraton and Chippendale, for the craftsmen in the courts of Louis XV, as it is today in our great factories in America.

**A**S a rule, whenever the really significant woods were employed, the surface was treated by hand with wax after oil had been applied for days at a time, to bring out the utmost beauty and color of which the wood was capable. This was the case with oak and walnut in 1650, with cedar in 1660, cherry in the Carolean epoch, but not so of beech and birch, except in the Colonial times, when beech and birch as well as pine were treated by hand, and the most beautiful results gained, which has put a value on these particular pieces of furniture that is almost limitless.

When pine was used, carved and waxed after being first stained with oil, in the 17th Century in England, it was called deal and a beautiful example of it was shown in

New York last season, the woodwork of the Hogarth house, fascinating in its color and carved, and even painted white. It learned quickly to be perfectly unnatural. When wood was most elaborately painted in England and France by Hepplewhite, Sheraton and the Louis Seize designers, pine, pear, holly, baywood and lime wood were used, both for gilding and white painting.

**I**N India, the finest woods, teak, mahogany and ebony, were never painted, but treated for durability and to achieve a very dull finish. For the finest inlay of the greatest furniture craftsmen, mahogany was the favorite—San Domingo, Honduras and Cuban and the clouded grained mahogany from Spain. Chippendale preferred especially the Spanish mahogany to any other wood. The first mahogany was brought to England by Sir Walter Raleigh and was widely used after 1720. At first it was treated with oil, waxed by hand, but eventually it was varnished and inlaid and lacquered.

Although craftsmen of all times really have loved the natural surface of wood, often the world at large has craved color to the extinction of wood surface. This was true back in the days of the Persians; the finest of the Greek architecture and sculpture was painted; as was, to an extent, the most brilliant of Roman achievement in decoration. From the 11th Century through the Renaissance an almost violent craving for color brought painted decoration into architecture and house decoration at every turn, from the altar in the cathedrals to the beams and timbers of the houses, color blazed forth. In many English cathedrals and smaller churches the removal of plaster discloses a wealth of color on the inner stone.

**F**URNITURE, as is always the case, took its tone from contemporary architecture. In the early European days both furniture and decorations were architectural in form and often brilliantly colored. Especially among the Dutch and Bavarian and Italian peasantry was color used, sometimes merely to bring out the tracery of finely carved woods, sometimes to entirely hide the woodwork in rich tones and gay ornamentation. We find it especially noticeable in England in the Middle Ages, a very passion for gorgeous colors, with ornately carved armoires, overlaid with gilding and rich diaper work, and scarlet and blue, chocolate and green, heraldic devices blazened in rich tones.

**I**N the 18th Century Adam, Hepplewhite and Sheraton, at times resorted to paints and lacquers and inlay to please their royal customers. Even in the Tudor days, old cupboards were vividly painted with vermillion and green; and the polychrome treatment appeared upon the chests and coffers. All through the Jacobean times carved ornament was enhanced with color, and in the later days of this period marqueterie also appeared.

Of course, when Cromwell came to the throne, with his meagre, stern spirit, color again vanished from the land. Form in furniture was much simplified and made to suit the spirit of this man who feared all beauty. But after his day, during the Carolean spirit, through the reign of Queen Anne, through the bright days of William and Mary, paints and gilt and lacquer dominated again, and then on at intervals through many periods down to the late Queen Victoria.

Early in the 18th Century, just when there was less painted furniture in England, it was rapidly increasing in France through the influence of Vernis Martin, who early in life was a decorator of coach doors, but who became, in time, the vogue throughout France. About this time Angelica Kauffmann and Cipriani were doing work exquisite in color and finish, and Biedemeyer was painting interesting decorations in fascinating form.

**I**T was the French really who first brought our painted furniture to a high degree of brilliance, with their lacquers and shellacs and varnishes, and the fancy for this glittering surface rapidly spread over the world, so varied were its advantages. For with all the beauty attached to the natural surface of wood, either stained or waxed, there is a certain fascination in the highly finished surface, not to mention the ease of caring for it, and its sanitary quality, which have brought it a popularity.

**T**ODAY there are probably no more varying finishes for woodwork in our houses than stains and enamels, and yet this is scarcely a complete characterization, because there are also stains that carry their own varnish, so that it is possible at one and the same time to get a stain and yet have a highly polished surface. Apparently the makers of the stains today are studying every phase of the question of decoration, and homemakers stains appropriate for the lovers of natural wood surface.

(Continued on page 130)





Gillies

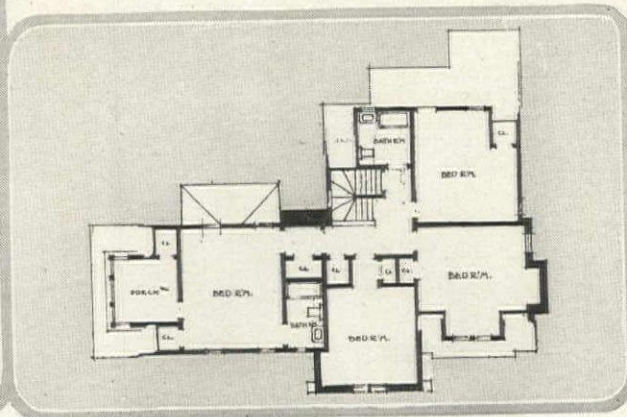
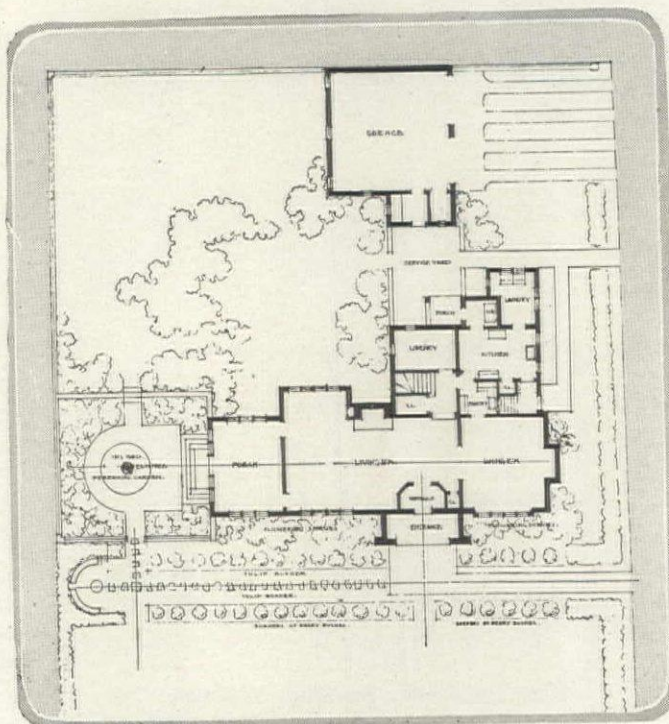
The home of William H. Orchard, architect, at Rye, N. Y., shows in its design the influence of the English cottage. The first floor and entrance extension are of old brick with broken headers, not laid in any particular bond, but set more or less at random, to give a rough texture. Above this is stucco in natural color with its surfaces occasionally made irregular

## A GROUP OF THREE HOUSES

*Two American Suburban Homes and the Third An English Seashore Place*



Porch, living and dining room occupy the front of the first floor. Service is in an extension, with a library placed in an inside corner.



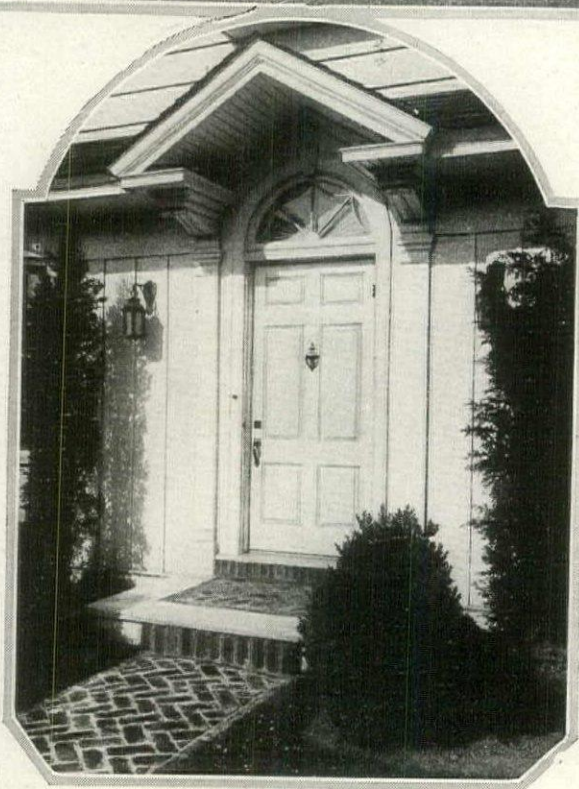
Instead of using the usual shrubbery, the front lawn is planted to berry bushes and fruit trees with an occasional birch

The owner's suite consists of bath-room, bedroom and sleeping porch. Two other large bedrooms and a bath complete this floor





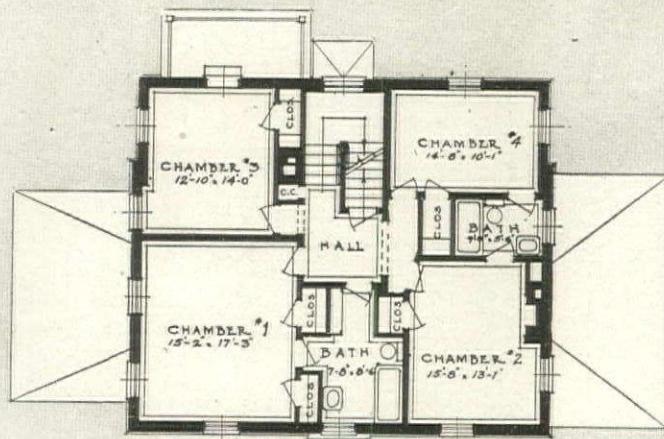
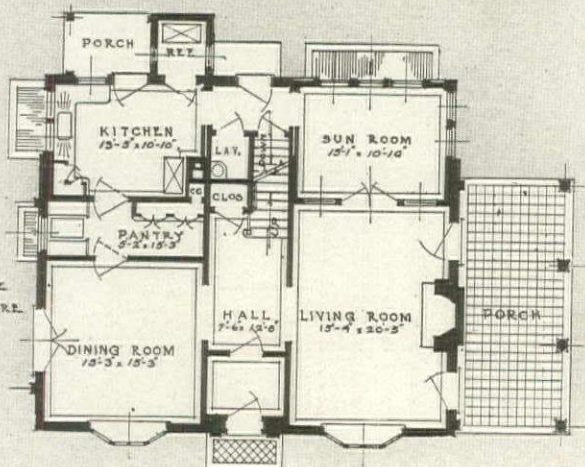
The residence of Charles E. Dancey, Lynbrook, L. I., recalls in its lines both Long Island and Pennsylvania Dutch proto-types. Their severity is relieved by the bay windows and batten treatment of the first floor



A hooded canopy over the main entrance, with fanlight and paneled door below, is reminiscent of Pennsylvania Dutch Colonial design. It makes a dignified portico for a small house of this type. Dwight I. Baum, architect

The first floor plan shows a simple arrangement, with the added feature of a complete service stairs, giving privacy to the rest of the house. The porch has three areas—a breakfast porch, an open veranda and a sun parlor

On the second floor a large master's bedroom occupies the depth of the house. There are two other bedchambers and a bath, with an abundance of closet room which is created by the pitch of the roof as well as by the alcoves

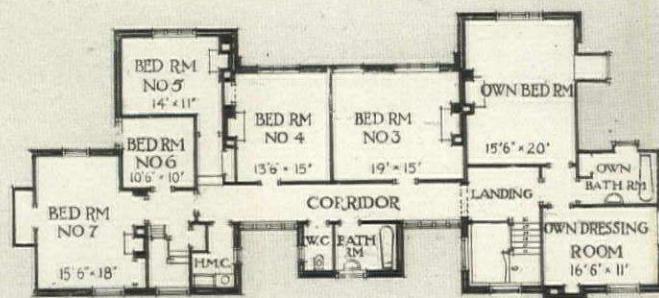
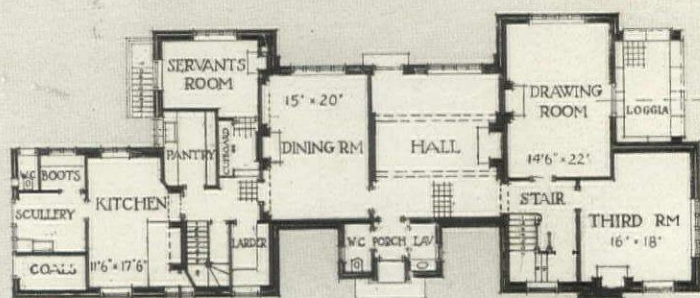




*"Lower Scene",  
Lythe, near Dover in England,  
shows the picturesque thatch  
roof, pleasant casement win-  
dows and big chimney stacks  
found in the English cottage*



*(Below) Prac-  
tically all the  
bedrooms are  
arranged so as to  
face the south  
and the sea  
view; only the  
corridor, stairs,  
bath and dress-  
ing room are on  
the north side*



*(Above) The  
first floor rooms  
also face the  
view and the  
drawing room  
opens onto the  
western loggia.  
The dining  
room serves as  
a corridor be-  
tween the service  
and balance  
of the house*



*The south front  
looks out onto  
the garden,  
which is laid out  
in terraces built  
of local stone,  
and slopes gen-  
tly down toward  
the sea. The  
architects were  
Oswald P.  
Milne & Paul  
Phipps, London*





Hewitt

*One of the highest points of domesticity in New York City is this house and garden on top of a twenty story building.*

THERE are two ways to fool the city: you may run away from it, or you may perch on top of it. From either point of vantage: from the country or the air, you are actor turned spectator, and the city is only a symbol. And when you find some way to detach yourself the city is not a symbol of hectic hurry, crush and smother, strangely enough, but only one of glamor. From the country this glamorous spectacle cannot be seen, but from the house and garden shown above, which, by the way, sits several stories above another House & Garden, on the roof of the twenty story building, in which are the magazine's offices, New York lies spread out on every side below with the sting removed. To live there is to achieve a sort of Olympian existence.

The idea of this particular house and garden is an extremely practical one. There has been no attempt to make it sensational. From the windows of the attractive stucco and tile bungalow there is no suggestion of the surrounding city. The breeze that comes through is fresh from the sea and the country. It is only when one walks about the tiled "lawn" and approaches the enclosing balustrade that there is any hint of New York. Until then clumps of evergreens,



*Were it not for the view beyond the balustrade this bungalow, designed by Arthur C. Jackson, might be on a California terrace*

## A GARDEN IN THE AIR

MINGA POPE DURYEA

flower borders, shrubs and vines form the greater part of the background of this small super-urban place. From the house itself the neighboring high buildings are masked ingeniously by massed evergreens.

Plenty of soil has very thoughtfully been provided for all the plants. The "beds", which are contained within decorative boxes of concrete, are 17" deep. A lesser depth would prove discouraging to root growth and the soil would soon lose all of its nourishment. Even so, it is necessary to fertilize well and often when growing so many plants in such a compact space.

An almost ideal condition prevails for growing all the plants, from the small evergreens to the annuals, as the high coping around the roof breaks the force of the heavy winds and as there is nothing to obstruct the full sunlight. Spring flowering bulbs are used plentifully and there is a succession of

bloom from late winter, when the crocus and snowdrops appear, until the chrysanthemums fade away in the fall.

The house is far from being a mere roof-garden-house. It is just the sort of one storey house that might be found anywhere along the southern California coast, and it graces this eastern city altitude charmingly.

Of course the possibilities of such an airy establishment as this are many and varied. In fact, from this particular roof one may see plenty of somewhat similar "sites" that might be handled quite as delightfully as this one. But the lesson of the house and garden on House & Garden's roof is a splendid one for all adventuresome architects. It is to avoid the sensation of peering over into a dizzy abyss by placing the house in the center of the roof and banking the boundary so completely with plants and wall that there will be only the view of a distant and pleasantly detached city below.



# THE LINEN ON THE LINE

*Here Are Practical Aids to the Solution of  
the Weekly Clothes Drying Problem*

VERNA COOK SALOMONSKY

**M**ONDAY as a universally designated wash-day is becoming somewhat legendary, in fact, 'wash-day' now applies to any day of the week, largely dependent upon the caprices and bookings of the wash-woman. But to those who can still perform Monday's operations on Monday, and to the rest of us alike, it is essential to good house management that at the usual time the clothes be dried and prepared for ironing.

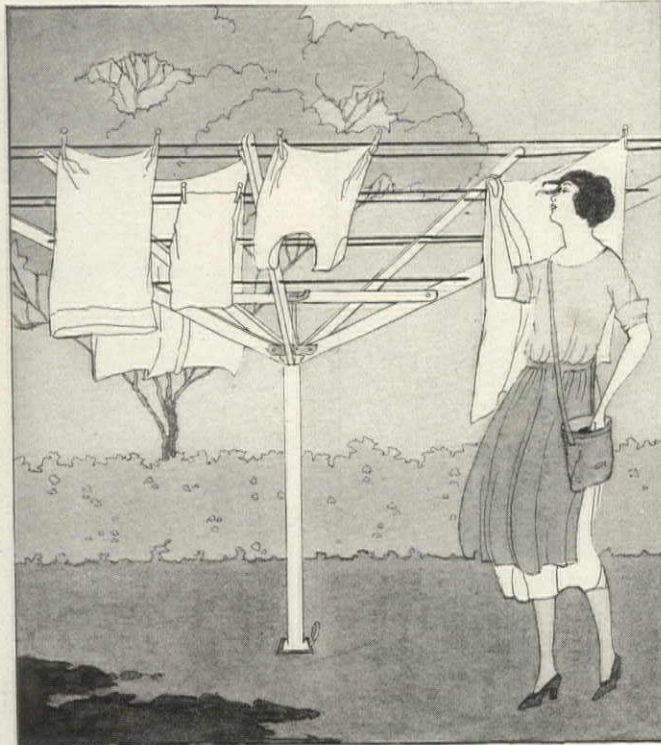
Weather conditions, however, not always being favorable to outdoor drying, which is preferred on account of its benefits to the color of white linen, adequate arrangements should be made for occasional drying indoors.

Certain clothes, depending on their color and materials, such as colored fabrics, crepes and voiles, should be dried in a shady place or in the house. It is well to have a temporary line in the attic or in a dry room in the basement—where the least discomfiture will be caused and where there is least danger of chill through moist heat—to accommodate these odd garments. Frequently such lines will prove sufficient for the wash of small proportions.

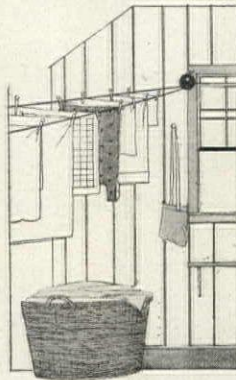
These lines should be stretched to take the greatest advantage of a cross draught of air, as air is the real medium for drying.

There is on the market a patented clothes line reel, very simple and inexpensive, and which contains 40' of strong line; a small ball, nickelplated, makes it rust proof. It is an ideal arrangement for either indoor or outdoor use. The reel is hung on a nail and the line extended to two hooks at convenient locations on adjacent or opposite walls, secured by metal rings, thus forming a triangle of line. Indoors, especially, where there is little if no breeze, two converging lines, such as would be the case with the patent reel, are extremely capacious, if the method of the Chinese laundrymen is adopted.

These experts in the art of clothes drying begin at the point of divergence to hang the smallest clothes fastening one pin on one

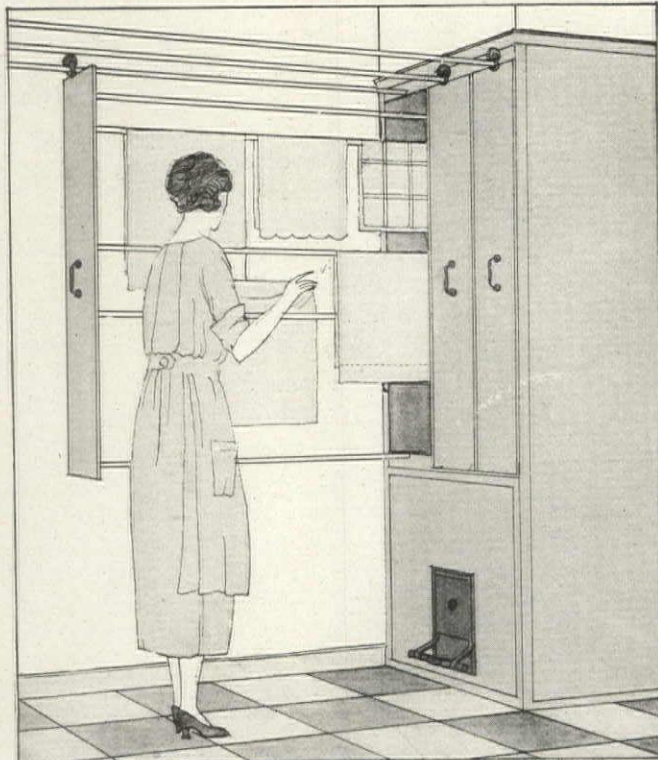


*The whirligig type of dryer folds up like an umbrella when not being used*



*The Chinese method of drying is to pin clothes between converging lines*

*Gas or electrically heated cabinets are quite necessary in big households*



line and the other pin on the other line and graduating the garments according to the increasing span between the lines, always hanging the clothes parallel and a very few inches apart. Thus a great quantity of clothes may be hung in a limited space.

A gas, steam or electrically heated drying cabinet means economy of labor in households where the laundry work is of considerable size. The principle governing the best of these machines is the absorbing of moisture by intense heat, and at the same time circulating through the clothes a constant stream of dry, warm air, rendering them sweet and fresh. Care should be taken in hanging garments in these dryers as the motion of the frames in opening and closing is apt to cause the smaller pieces to fall to the bottom of the compartment and become soiled or scorched.

The means of out-of-door drying is generally an eye-sore; otherwise delightful backyards are often mutilated by unsightly clothes poles, which, after serving duty on Mondays are throughout the remainder of the week ever present reminders of the wash days to come. Depending on the size and character of available space in the yard there are two types of poles which may be used and removed after the wash is dry.

The 'whirligig' type is a rotary clothes line with parallel lines strung upon ribs with a top or reel turning around so that the whole wash can be hung without moving a step. It is recommended that the larger pieces be hung on the highest lines with the smaller ones on the inside, lower lines, thereby preventing any of the clothes from dragging on the ground. After use the top part of the dryer folds up like an umbrella and is lifted off. The standard of either painted wood or galvanized steel tubing, fits into a socket set in the lawn and is removed, a metal cap closing down over the hole. All the unsightliness of wash day has disappeared!

The single clothes poles are a similar arrangement minus the reel.

*(Continued on page 126)*



# UNCOMMON HARDY SHRUBS FOR THE BORDER

*Twenty-Five Different Types That Lend Color  
To The Garden In Various Seasons*

STUART ORTLOFF

**E**FFECTIVE planting in and around American gardens has come to depend a great deal upon flowering shrubs and small trees. We realize how important they are in filling the gap which exists between our flowering plants and the trees; how effective they are as screens; how efficient they are as wind-breaks, and how beautiful they are as specimens. But many times we are criticized for using such material too lavishly. There are several reasons why this may be a just criticism.

One of these is that we are apt to forget that a mass of shrubbery should depend largely on the relationship of the individuals which make up the group, in order that it may have a place of interest and value in the landscape composition. We too often consider a shrub just a shrub and nothing more. We do not concern ourselves with the color of its foliage or blossom, the time of bloom, or the ultimate height.

Another trouble with shrub planting is that we strive to gather together a heterogeneous collection of plants with little regard to harmony or unity in their various characteristics. We do not plant in broad masses, but select one or two of this, several of that, and a few of the other, and plant them all in together with not enough understanding of the individualities of each variety.

Still another trouble is the fact that many people are familiar with only a limited number of shrubs, the forsythia, the deutzia, the weigelia, and other old and tried garden favorites. We will have to admit that these are all admirable things, but there are so many others which have as interesting characteristics, and which have not been so overworked, that they do not demand sufficient interest to make them valuable in our planting schemes.

Therefore, it is the intention of this article to present a number of flowering shrubs, which have several characteristics which are interesting, and which do not enjoy sufficient use to make them popular in all gardens. Many of them have the right qualities to make them valuable in bold masses, while others have such striking individualities that they will serve



(Above) The snowdrop tree, with its white bell-like flowers, is apt to outgrow the shrub class. It is suited to background planting



(Left) These are the blossoms of the Chinese Fringe tree of which a very typical specimen is shown in bloom at the top of the opposite page

best as specimens to be used among other material, and so lend themselves as points of especial interest.

It would not be possible to enumerate all the various kinds of shrubs which might fill such requirements, but the following are representative, and attention has been given to their outstanding points of value, their time of bloom, height, and the regions in which they will prove most effective.

**Lead Plant (*Amorpha canescens*):**

Deciduous shrub, three to four feet high. A dense habit and many flowers in lavender and light blue in early July. Suitable for the foreground of shrub masses, and very good for Rock gardens. Sunny and somewhat dry situations are most favorable. Native of the west, and is hardy as far north as Massachusetts.

**Bastard Indigo (*Amorpha fruticosa*):**

Another deciduous shrub of the same family, but growing to fifteen feet in height. Should be transplanted in the

spring. It has a very spreading habit. Is valuable for the middle ground of shrub masses, or as an edging plant in the foreground. Has unusual deep purple flowers with yellow anthers in late June. Resembles Indigo. Arrangement and size of leaves gives the plant a feathery texture from a distance. Prune in early spring or late winter. Prefers sunny and somewhat moist situations. Hardy as far north as New York City, but is most effective south from Philadelphia.

**Red Chokecherry (*Aronia arbutifolia*):**

A native deciduous shrub 2 ft.-8 ft. high. In late May has many white flowers which are followed by attractive red fruit in September. It is valuable for its autumn foliage and serves admirably as a filler for shrub borders. Native from Massachusetts south to Florida and westward. Prefers moist situations, but will thrive in any good soil.

**Groundsel Bush (*Baccharis halimifolia*):**

Another native shrub of exceptional value as material for seaside plantings because it will stand the rigorous exposure. Grows four to eight feet high and in September is covered with masses of white fluffy haired fruit which resembles flowers. Sunny situations in well drained soil preferred. Found from Massachusetts to Georgia, near the ocean.

**Spice Bush (*Benzoin odoriferum*):**

Native from Ontario through New England and southward, this shrub delights with its masses of bright yellow bloom in April and May before the leaves are out, and later in the autumn its bright red fruits and clear yellow foliage make it very desirable. It grows from four to eight feet in height, and is very spreading in habit. It will endure partial shade and prefers moist situations, but will grow in any good soil. Should be transplanted in the spring and only pruned, if necessary, after blooming.

**Siberian Pea Tree (*Caragana arborescens*):**

A deciduous shrub or small tree which will attain a height of eighteen feet. It has been considered the best yellow blossom.

(Continued on page 116)





McFarland

Late in May the fragrant, panicle white flowers of the Chinese Fringe Tree completely cover the branches of this very distinctive and far from ordinary shrub

(Below) The Oregon Grape, a distant cousin of the common barberry, is one of the most interesting of the broad leaved evergreens, with its yellow flowers

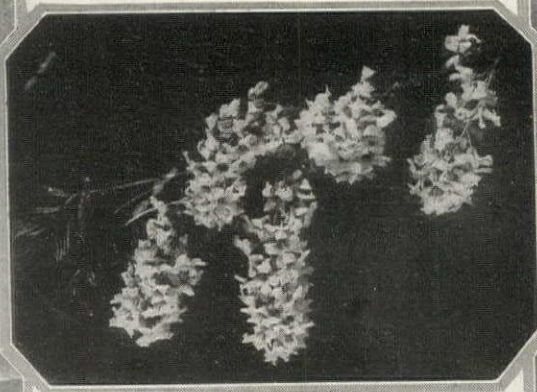


(Below) Not many shrubs are blooming in August when Shrubby St. John's Wort puts out its large yellow blossoms against the dark glossy green of its leaves



Both the flowers and foliage of the Siberian Pea Tree are delightfully decorative in a delicate sort of way.

One of the characteristics of spice bush is the aromatic bark that makes the spring woods interesting to children.



One needs patience after planting the Chinese flowering chestnut as it is one of the slowest growing of shrubs, but a gorgeous thing when it finally reaches its beautiful blooming period





# PLANNING THE KITCHEN

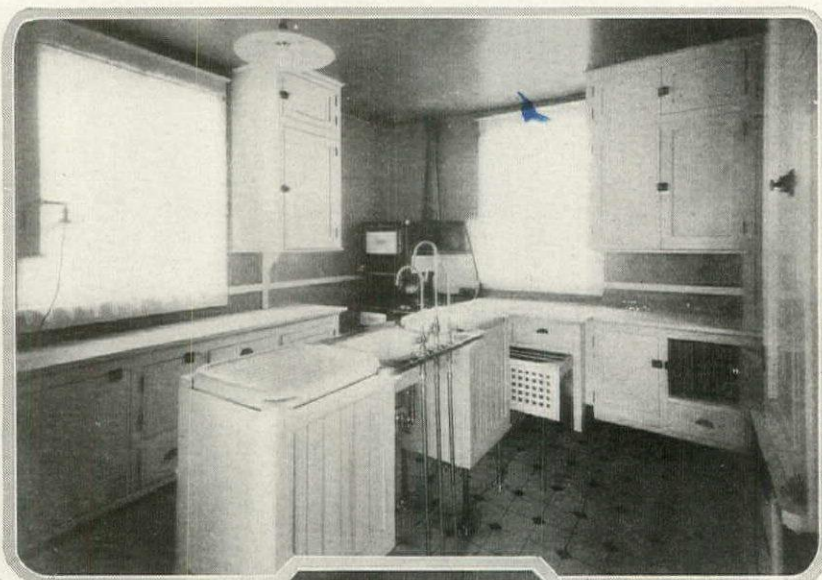
*By Using the 'Step and Touch' System in Kitchen  
Arrangement Time and Energy Are Saved*

NINA WILSON BADENOCH

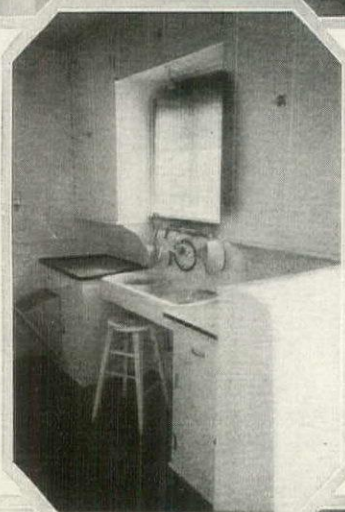
**B**EST of all is my kitchen," is the invariable remark of the hostess as she concludes the tour of her new home, "I am proud of it."

Whether she works in it herself or employs an assistant, she takes keen delight in the flood of sunshine which brightens every corner and glints back from all the polished surfaces, in the fresh attractive coloring of the walls and woodwork, in the orderly arrangement of its equipment which makes it a joy and the simplest of processes to step right in and prepare delicious appetizing foods in no time. That is just what can be done when the step and touch system are installed in any kitchen.

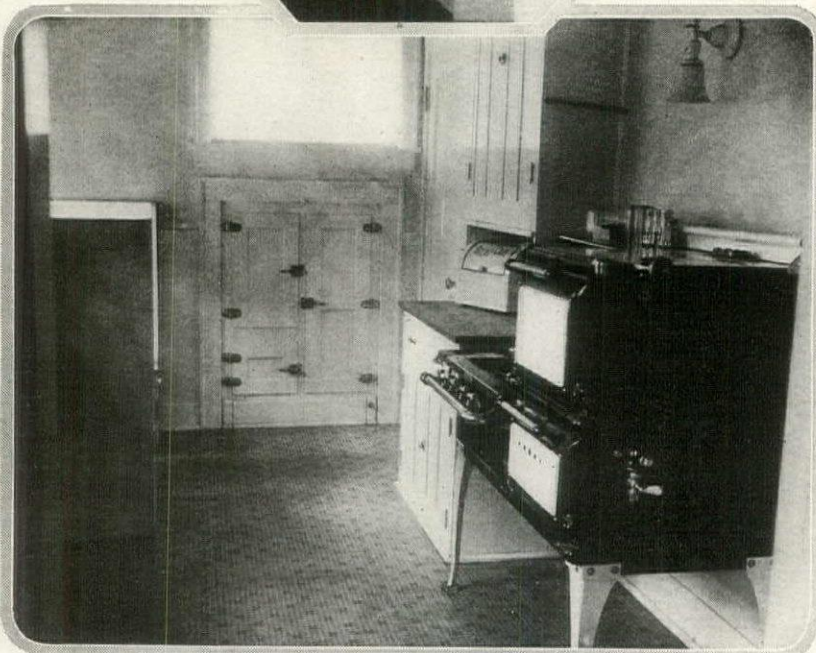
As a typist with the touch system, learns to follow her notes without so much as a glance at her flying fingers, so the worker in a well planned kitchen can go rapidly through a meal's preparation, moving from one surface to another, sure of the location of supplies and utensils. She can follow a recipe with her eyes and mind, while her hands automatically set forth the supplies and tools needed from their particular spots. It is all a matter of arrangement, sunlight and color.



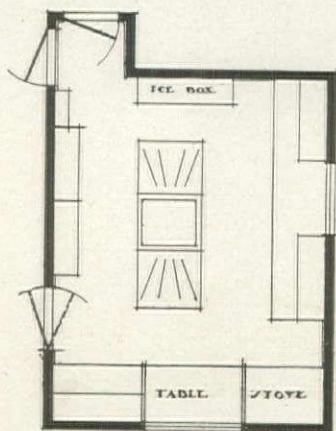
*In the kitchen above the sink and drain boards are in the middle of the room, with cabinets and work surfaces around the wall*



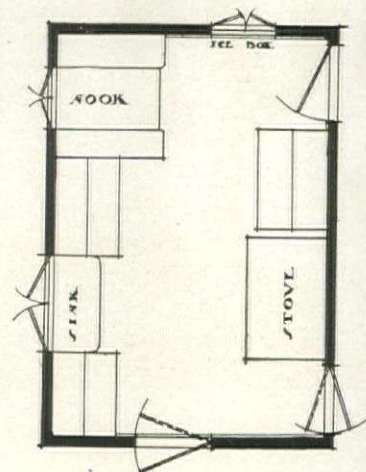
*Behind the breakfast settle in the smaller kitchen is a sink flanked by cupboards. A clothes chute to the cellar is shown*



*In this smaller kitchen the built-in ice box, supplies cabinet and stove are in close proximity. The breakfast nook and sink are two steps across the room attractively and conveniently located*



*The labor-saving arrangement of the fixtures in the larger size kitchen is seen on this plan*



*As the smaller kitchen is narrow, the middle is left open, the fixtures being along the walls*

In the first kitchen illustrated, one can imagine the ease of gathering the necessary foods such as butter, milk or eggs from the refrigerator (built in and iced from outside), placing them on the surface of the preparing cabinet, opening the lower cabinet for pans, the partitioned drawer for spoons, beaters or other tools, and the upper cabinet for sugar, flour and dry supplies.

A reach of the arm and the food is cooking over the open burners; a step to the oven, a twist of the regulator to the proper temperature and the baking is assured of success by the measured heat control of this device. With the alarm clock set for the proper time of removing the cake, pie or roast, it may be dismissed from the mind while other work progresses.

The built-in breakfast nook glimpsed in the illustration, looks through casement windows onto the garden, and makes an inviting spot for the simple breakfast or the hurried lunch. It greatly simplifies the service in the maidless household, a problem confronting about 98% of the American homes to-day, and becomes at once a snug and sensible solution.



# HOUSEHOLD WEIGHTS AND MEASURES

*Using These, Kitchen Mathematics Loses Some of Its Terrors  
and the Family Purse Is Safeguarded*

ETHEL R. PEYSER

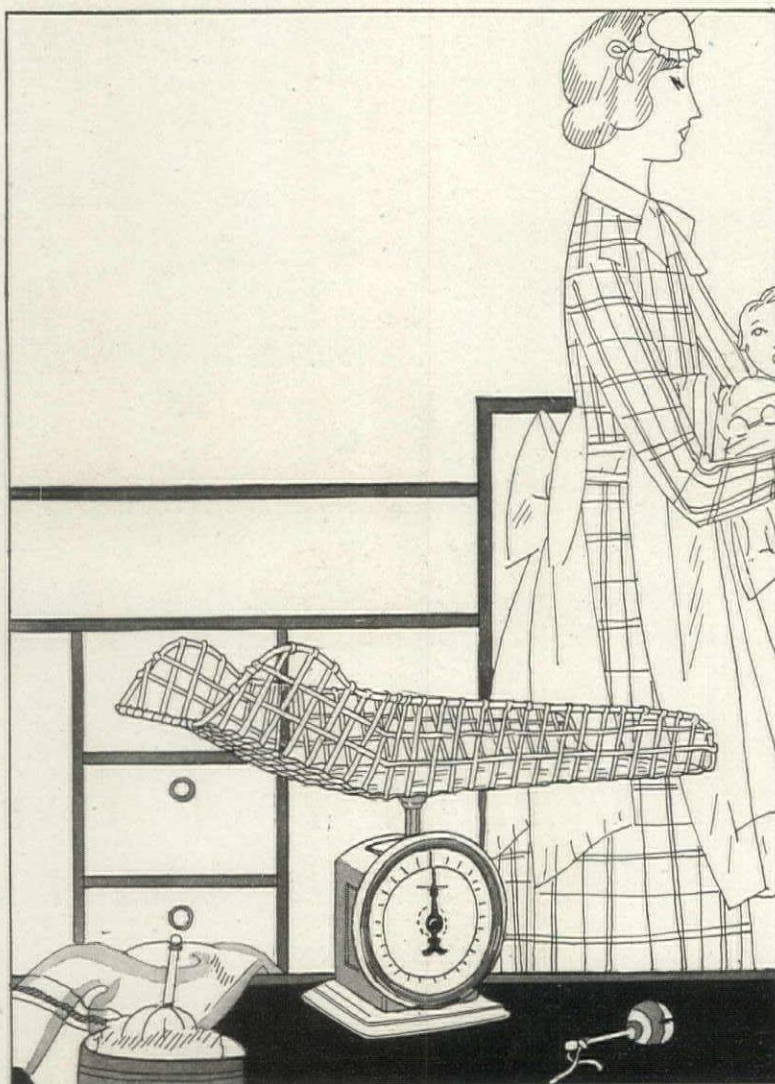
IF the American public is gullible, the American housewife is still more so. She accepts a basket or a crate with the utmost faith; she lets the grocer "heap" his container according to his temperament; she is quite willing to let her purveyor of anything use any old scale or measure!

Why? No doubt because she has no way of combating him, and more likely because she doesn't really realize that there is good measure and bad measure.

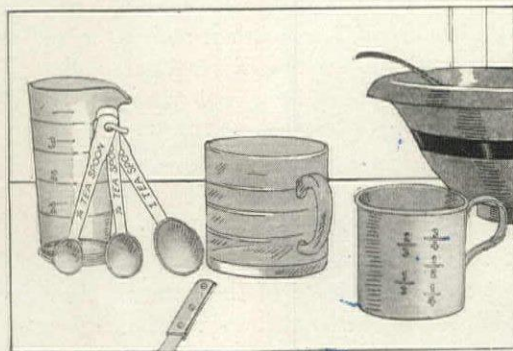
"A pint's a pound the year around" is too glib a statement, as a man found out to his disgust when he bought shot and feathers from the same shop!

In the home we have about twelve kinds of measuring to do:

1. Length—the measuring of dimensions, for which we use a yard stick or tape
2. Weight—foods and products—scales
3. Volume—liquids—graduate



*Nursery scales, which weigh up to twenty-five pounds, are essential for the accurate care of babies. This type is equipped with a comfortable basket. Courtesy of John Chatillon & Sons*



*Accurate bathroom scales are part of the equipment of every well furnished house, since one's weight is an indication of the state of one's health. John Chatillon & Sons*

*Among the measures used in the kitchen are standard spoons, glass and aluminum liquid measures with fractional graduations. Courtesy of the U. S. Bureau of Standards*

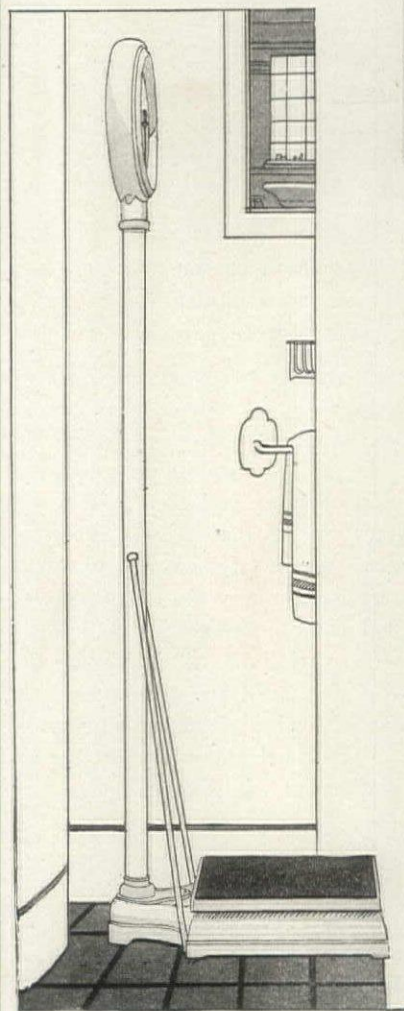
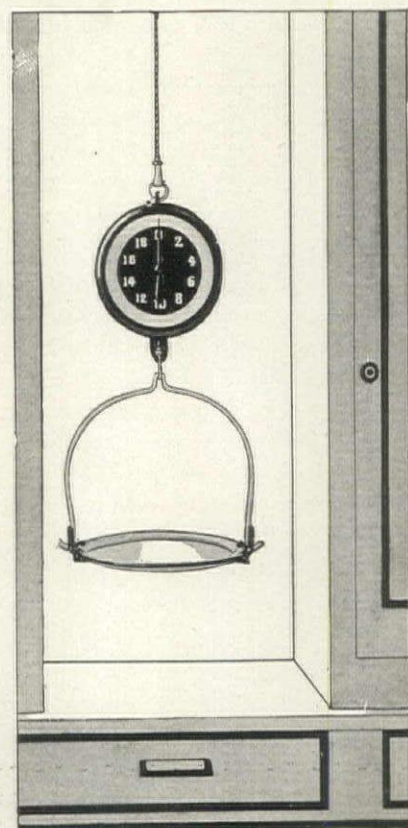
4. Density—syrops
5. Pressure—atmosphere—barometer
6. Rhythm—music—metronome
7. Time—clock
8. Temperature—thermometer
9. Electricity—meter
10. Gas—meter
11. Water—meter

While all of these play some part in the management of the home, not all of them does the housewife actually handle. For example, the metronome is a little out of our reckoning here unless there is musical work in the home.

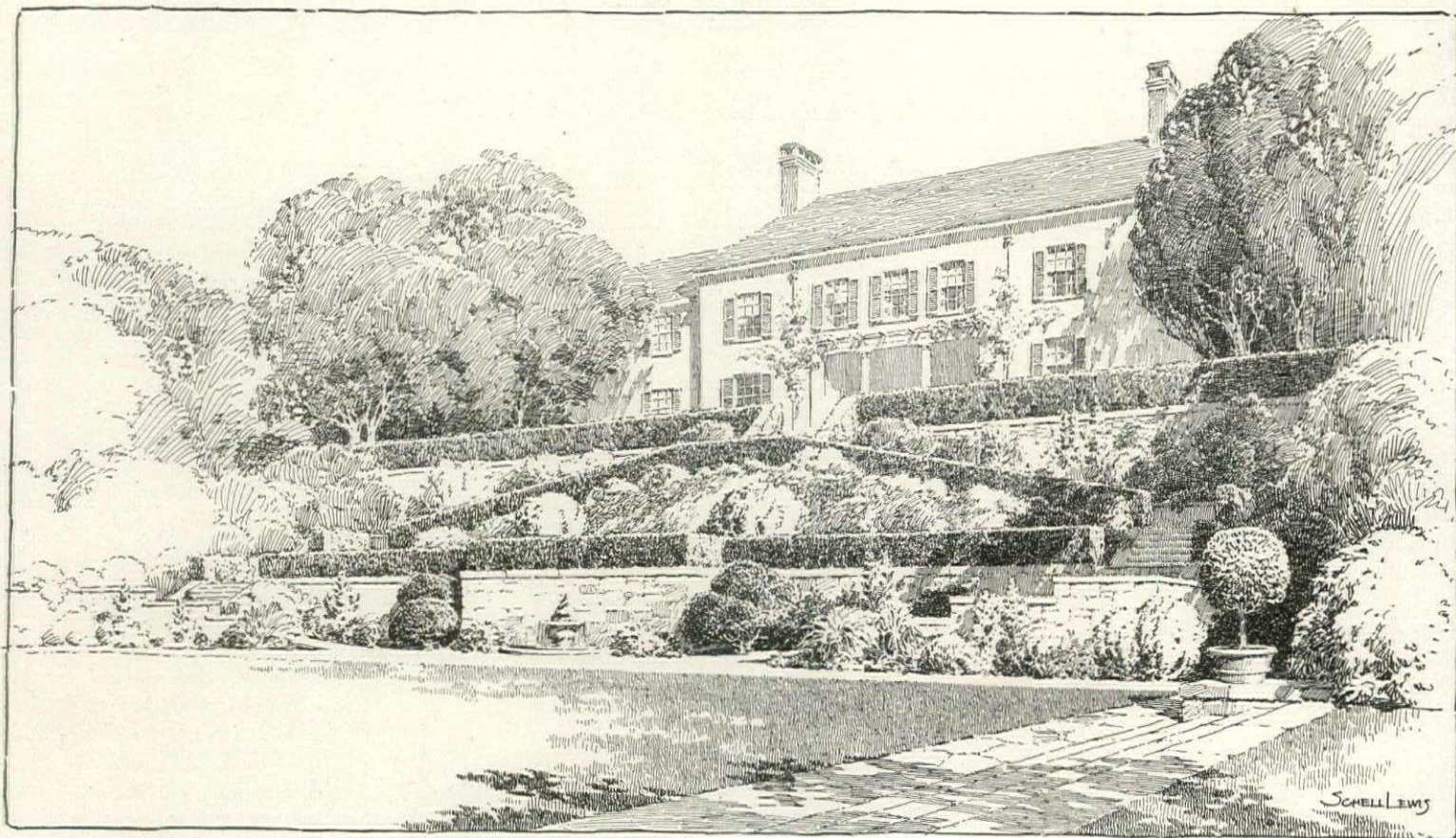
The gas, electric and water meters, though closely related to us, are not handled by us. We should know how to read them, however, and understand the rates we are being charged for this kind of service.

The barometer is only of  
(Continued on page 90)

*Spring scales of this type are inexpensive and amply accurate for household use. The pan is of white enamel. From John Chatillon & Sons*







*Just as it is possible on a hillside garden to use either retaining walls or steep slopes to take care of the differences in level, it is possible to use either steps or grass ramps to provide means of ascent and descent. Both methods in each case are used in the interesting hillside garden shown above*

## WHEN YOU PLAN YOUR GARDEN

*Let the Garden Fit the Site Rather than Force the Site to Fit the Garden*

RICHARD H. PRATT

**A** GARDEN is something like the horse that won't drink if he isn't thirsty, no matter how nicely he is led to water. In fact, there are gardens that stand stubbornly for years without taking a sip of their sites, just because they are unable to overcome the strangeness of their predicament. If you want a horse to drink you must use tact, and if you want a garden to "belong" you must use taste. After that, in both cases, it is largely a matter of keeping up the water supply.

You should get the feeling from a garden that it has grown rather naturally out of its situation, or, at least, that it has been able to effect a suitable compromise. Perhaps it is too much to ask that every garden should be an expression of its site. There are places for which the garden must act as a mask. But even a mask should fit the face it covers, regardless of how much it changes its appearance.

As the garden should be near the house—attached to it if possible—so that it can be seen from within doors and easily reached, the exterior materials and the architectural manner of the building should figure in the garden's design even though they are only suggested in the way a wall is built, or the way some paving is laid,

or in the color and style of an arbor or pergola. In addition to this common understanding in spirit between the house and garden, a relationship that may be either subtle or obvious, depending upon the taste of the designer, the two should be actually connected, so that they will seem to be part of the same establishment. A garden that lies at a distance from the house is a thing to be visited on increasingly rare occasions rather than to be lived in all hours of fair weather, and a garden close to the house that lies askew or disconnected is apt to be a restless haphazard sight and a jar to sensitive nerves.

In a general way the above constitute the mutual responsibilities of the house and garden. The house can rarely be accused of being too conscientious about the comfort and convenience of the garden. And it is probably better that way. The garden that has to make the most of a bad location is bound to be more interesting—if it is only because it has to fight for its place and struggle for its beauty—than the garden that is born with a perfect site in its mouth.

When it comes actually to considering the kind of gardens best suited to the various kinds of sites it is time to do a little con-

servative classifying. No two gardens are alike, of course, but, cautiously speaking, all can be put into four general groups something like this:

- (a) The steep hillside garden
- (b) The long narrow garden
- (c) The broad open garden
- (d) The small intimate garden

Rock gardens, wild-, bog-, water-, and Japanese gardens are intentionally excluded from this list because they are exceptions to the general rules of design which are being discussed here, and they will be considered later on in the series. It is possible under certain circumstances to combine in one garden any or all of the four types listed above, just as it is possible to make endless variations on each type illustrated. On the small place, however, some treatment of a single type will generally suffice. The particular type will be determined by the size, shape, and nature of the available space.

The first and most difficult type to handle is that which must fit a fairly steep hillside. The problems on a slope of any sharpness are to create one or more levels that can be treated in a comfortable and decorative manner; to find some way to



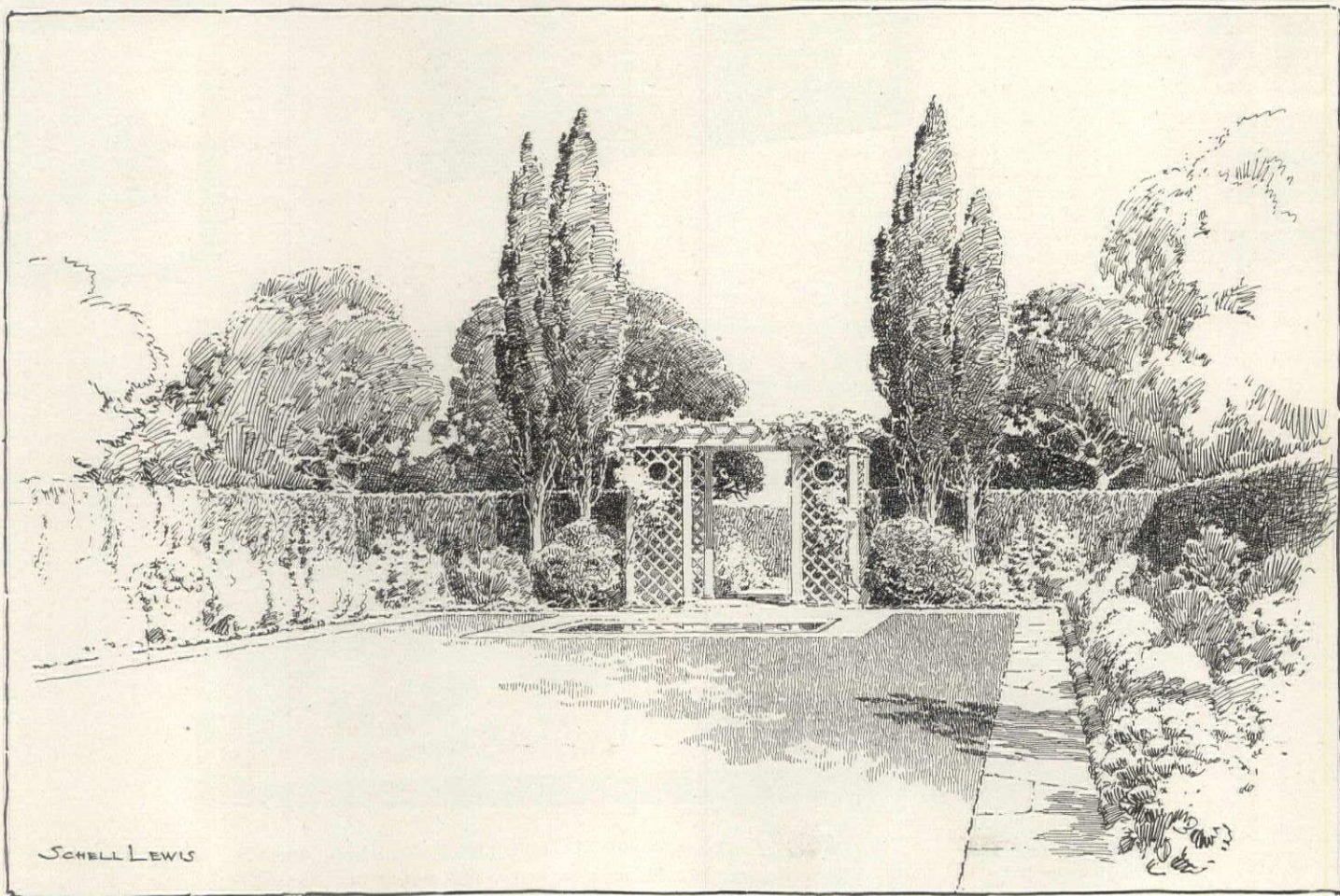
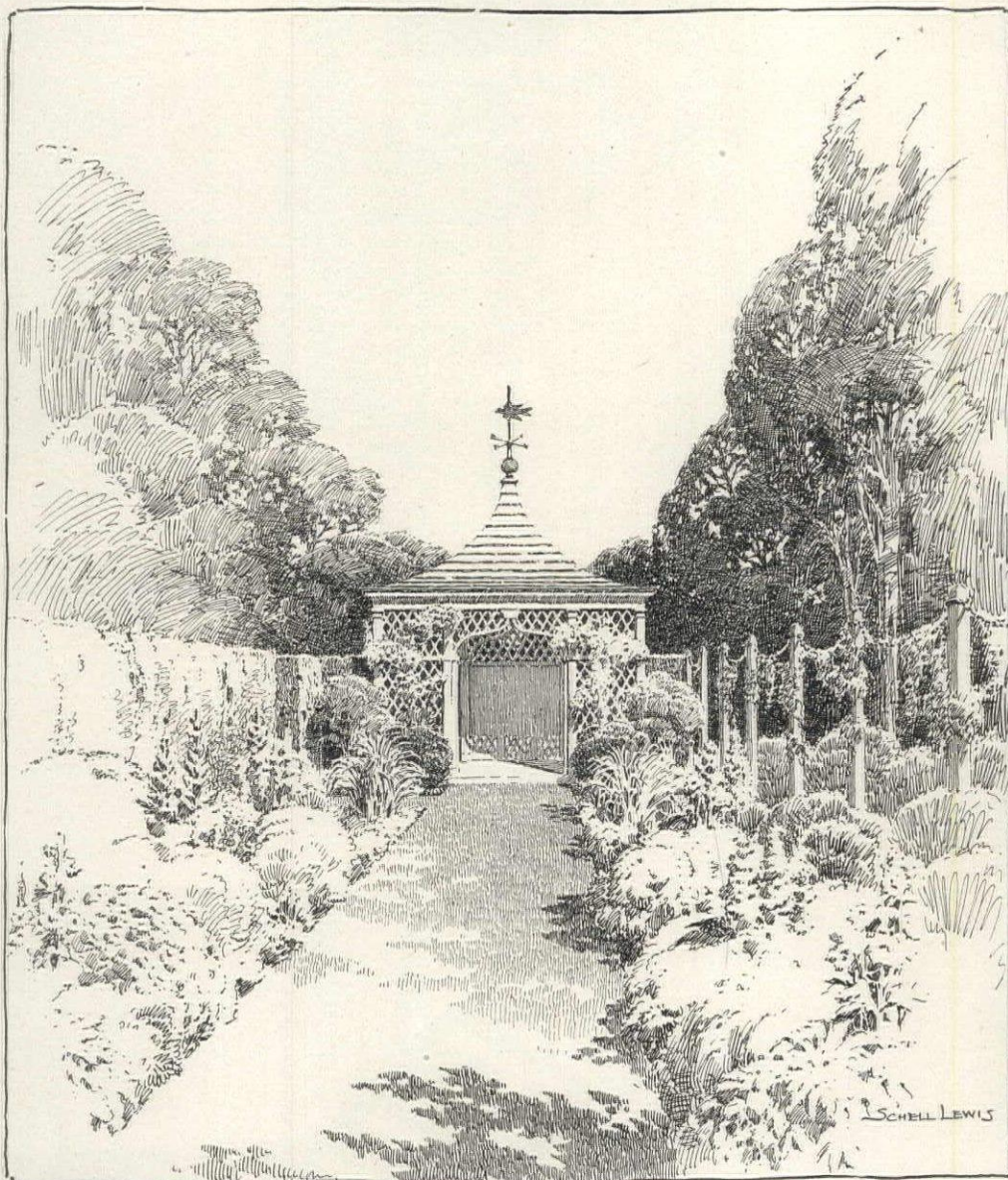
*The long narrow herbaceous border garden should end on something worthy of its length, both in size and design, such as an arbor, loggia, or, as here, a Colonial gazebo*

hold the ground displaced in making these different levels, and to provide some means of getting from one level to the other. The hillside garden shown at the top of the first page contains solutions for all these problems.

At the point on the slope marked by the top of the nearest long wall, the ground was cut straight down for 5' (the height of the wall) and the earth thus obtained was spread on the slope below, making the level space shown in the foreground. As such a perpendicular cut as this on any slope would cave in or crumble away, it must be supported by a retaining wall. Any number of levels like this can be made on a slope providing the hill is long enough. In this garden, however, attention was centered on one fairly broad level space at the bottom. The level of the ground on this lower space is about 20' below the ground in front of the house, but instead of cutting straight down for 20', which would have been a terrific piece of work and would have meant a retaining wall 20' high, the slope itself was used to make up the difference in grade. This great height would have made it necessary also to have from forty to sixty steps, depending upon the risers, which would have made a task out of going to the garden when it should

*(Continued on page 134)*

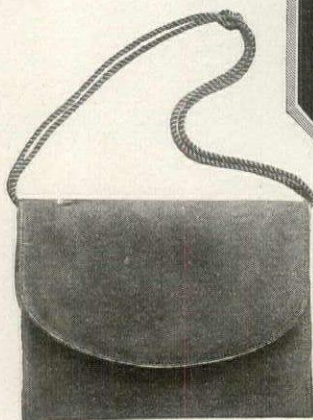
*The great effectiveness of the broad open type of garden is sustained only when the central space is kept flat and severely simple reserving all decoration for the borders*







Very smart in its simplicity is this silver tea set, Colonial in design with a thread border.  
 2001 tea pot, \$63  
 2002 sugar, \$42  
 2003 cream, \$28  
 2004 waste, \$14  
 2005 blue and yellow pottery vase 8" high and is \$8



2006. In soft beaver calf is this bag, which has a change purse and mirror. It is 6" x 4 3/4", \$6.50

## FOR THE EARLY CHRISTMAS SHOPPER

These may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City

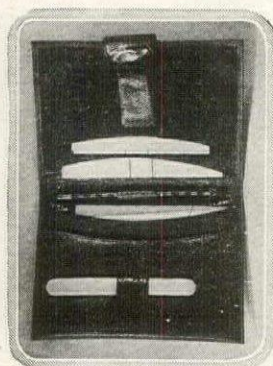
Kindly Order by Number



2007. Coffee colored suede bag 6" x 4" has four compartments. Lined with matching moire, \$29.50



2008. Fine cowhide suit case 22" long with compartment containing composition shell toilet articles which can be removed and the whole bag used as a dressing case, \$33.50



2009. A very convenient writing case in blue, green, heliotrope or rose leather contains paper, envelopes, address book, pencil and paper cutter at \$4.96



2010. A decorative scrap basket 11" high comes in parchment color with band at top painted any shade and an old Godey fashion print on the front \$12

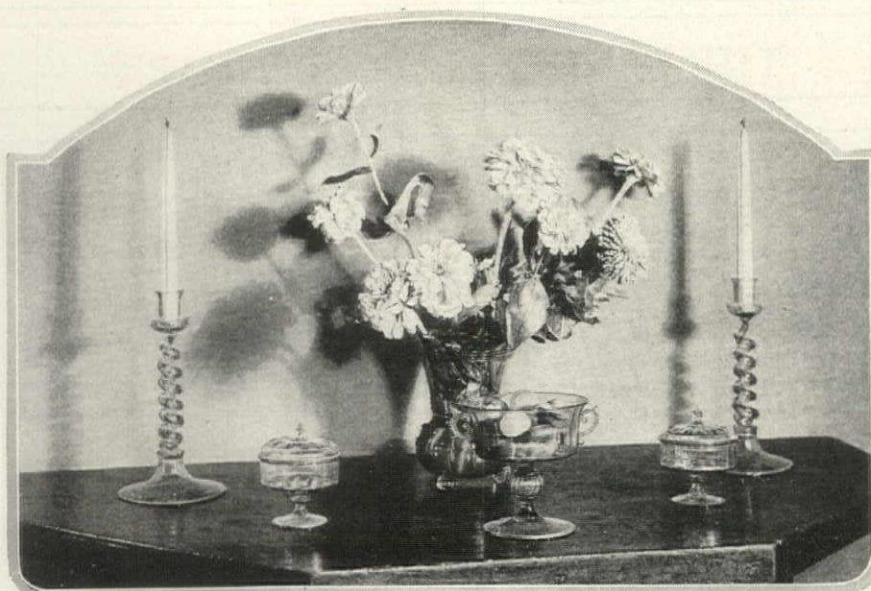


2011. Excellent for a man's room is this eight-piece desk set of fine black cobra grained cowhide which comes for \$25. 2012. The mahogany clock 10" high has a Waltham movement, \$30. With radium hands and hour marks at the numerals, it may be had for \$35.





2013. Charming for a bedroom are these colored prints attractively framed which may be had for \$13.50. The mat measures 19" x 16"



2014. Green Venetian glass candlesticks in twisted design. 10", \$8.50. 2015. Vase 9" high \$12. 2016 Composte 6", \$10. 2017. Candy jar, 4", \$4.50



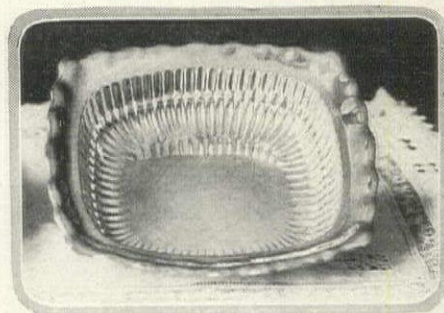
2013. Unusually decorative are these colored English prints. They would be effective hung in pairs against a neutral toned background



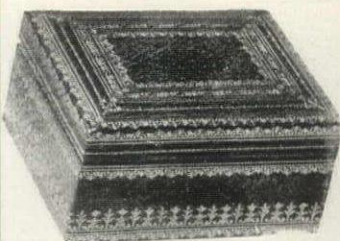
2019. A sterling salt cellar copied from the famous Paul Revere bowl is \$4.50 2020 The pepper pot, so attractive in design is 4 3/4" high and \$13.50



2018. A charming reproduction of an old chair comes in maple with a rush seat and decoration on the back in color of grapes and gray-green leaves, \$36



2021. Delightful both as to shape and design is this square fluted silver bowl which can be used on so many occasions. It is 8" across and 2" high, price \$27



2022. This attractive leather cigarette box comes in green, blue, rose and brown with hand tooling in gold, \$7.50. 5" in length



2023. A canvas screen painted in shades of blue with silver leaf design is \$75. The panels are 6' x 2'. 2024. The graceful arm chair has a separate down cushion. It is \$60 in muslin. Covered in any color satin, \$90



2025. Soft ecrase leather in gray, brown, blue, green, tan or purple with tooled gold edge is this address-book 3 1/2" x 4", \$7



October

## THE GARDENER'S CALENDAR

Tenth Month



Mulch the perennials now for nourishment and protection



If you are lucky you are husking corn behind the barn now



Forking in manure is one of the November garden tasks

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

This Calendar of the gardener's labors is planned as a reminder for undertaking his tasks in season. It is designed for an average season in the Middle States, but its suggestions should fit the whole country if it be remembered that for every one hundred miles north or south, garden operations will be retarded or advanced from five to seven days.

5. Gooseberries, currants, raspberries and blackberries are surface rooters. A heavy winter mulch of manure will build up the fertility of the soil and help to protect the roots from damage by the frost.

6. Boxwood and other tender evergreens should have their winter protection applied now. Burlap covers that are supported so as not to come in actual contact with the plants are the best material for this.

7. Standard roses are among the hardest garden subjects to protect. If strung in they must have the vantage point of the top heavy. Laying the stems down and covering with earth is the best.

1. One of the hardest plants to protect during cold weather is the French Globe artichoke. If covered too much it decays, so use a frame to prevent the covering material from actually resting on the plants.

2. Most smooth-barked trees and practically all fruit trees are subject to the attacks of San Jose scale. These trees should be sprayed with one of the soluble oil mixtures which can be purchased.

3. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches in time now for use during the late fall and winter months.

4. Tender roses and all teas should be strawed up now to protect them. Putting earth around the bases of the plants helps shed water and will serve to protect the lower part of the plant from damage.

12. It is perfectly safe to plant asparagus in the fall provided you make some effort to protect it during the winter. Pull plenty of earth up over the plants and cover them well with decayed manure.

13. Polka-dot, limes and other heat-loving crops intended for Christmas bloom must be forced rapidly. A temperature of 75° or even 80° when plenty of moisture is available, will be beneficial to them.

14. The strawberry bed should be mulched with well-rotted manure; this not only protects the plants but prevents the deterioration of the soil. Straw to protect them from the sun should be added.

15. It is not too late to start seeds of some of the more rapid-growing annuals in the greenhouse for winter flowers. Of these may be mentioned calliopsis, candytuft, ragwort, and the ever popular mignonette.

16. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth so as to shed water, and mulch the surface well with manure.

17. Garden changes should be made now before the ground is frozen, to prevent settling and other irregularities in the spring. Plants disturbed now are more likely to live than those moved in midwinter.

18. Do not neglect to make successional sowings in the greenhouse of vegetable crops such as beans, cauliflower, beets, carrots, lettuce, etc. The secret of success is sowing in small quantities and frequently.

19. Ill-kept gardens breed diseases and insects. Clean up all refuse and burn the stalks and other material likely to decay. Thoroughly sterilize the ground by the application of lime or deep, consistent trenching.

20. Carnation plants should be kept supported and properly disbudded. Never allow the benches to accumulate green mould. The surface of the ground should be kept stirred. Top-dress with sheep manure.

21. Apples, pears and other stored fruit should be looked over occasionally for any decayed ones which would soon destroy others. When the fruit is wrapped separately in soft paper this danger is lessened.

22. Freesias, French grown, narcissus, early lilies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.

23. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage.

24. Sweet peas sown now and properly protected over the winter will give quality flowers next year. A frame made of boards and covered with manure after it is put in place will be an excellent protection.

25. There are a number of popular perennials which force well. Clumps of coreopsis, bleeding heart, Shasta daisy, dianthus, etc., may be lifted, potted, and then stored outside to ripen properly before forcing.

26. Young fruit trees had better be protected now from the attacks of field-mice, rabbits, and other rodents which girdle the trunks. Tared burlap or paper collars placed above ground will help.

27. Manure for the garden should be purchased now. For garden purposes it improves greatly with age and handling, and it is always possible to get manure in the fall, while next spring is uncertain.

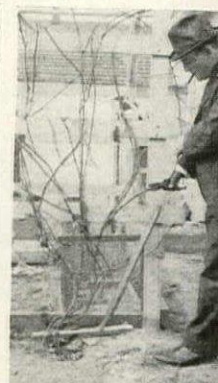
28. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plants' strength. Keep the atmosphere dry at night.

29. At this time all hard-wooded forcing plants such as lilacs, cherries, deutzia, wisteria, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter forcing.

30. Low spots in the lawn or irregularities in the surface may be top-dressed now to overcome these troubles. Use good soil, and when not more than 2 inches of it is applied the grass will come through all right.

What wondrous life is this I lead!  
Rich apples drop about my head;  
The luscious clusters of the vine  
Upon my mouth do crush their wine;  
The nectarine and curious peach  
Into my hands themselves do reach;  
Stumbling on melons, as I pass,  
Ensnared with flowers, I fall on grass.—ANDREW MARVELL

In the country the quality of November is controlled largely by the size and manner of the fireplace and woodpile. God forbid that either one should be over small! Yet, at that, the most comforting fireplace we remember was the smallest, and the woodpile was a little heap of furniture tragedies and kindling in the corner where the ceiling met the floor. But in the country the hearth must be all embracing and the logs must have a certain bulk. There should be polished brass in the andirons to cast reflections in the half-dark. All exterior faces of the fireplace and mantle should be such as to act as a supplementary frame to the glowing cavern. As to the sort of firewood, there are kinds to fit all tastes and moods. No, "adams chestnut" is being burned more than any other because the blight has given us no alternative; but it is a miserable, snarling fuel that disappears with fury and no finesse. Oak is not so antagonistic and is more lasting. Pine is a roaring whirlwind. New-cut birch burns as though its sap were the finest gasoline. Hickory is the well-mannered aristocrat of the hearth, sparkless and durable. But applewood is the king of them all, silent, smooth and sensitive, carrying along with undiminished brilliance until it is nothing but a white hot bed of ashes and its victims are in a state of delicious stupor.



Grape pruning begins at the drop of the leaf in the fall



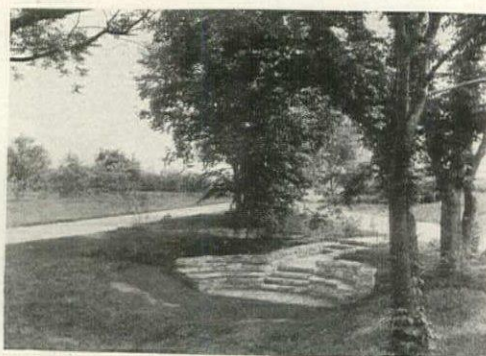
Dig deep and wide when trenching for large perennial roots



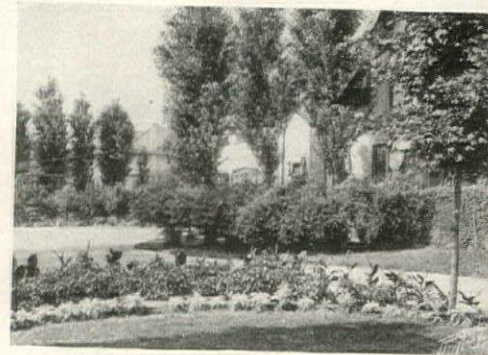
When perennial roots get too large divide them with a spade



The Piazzetta, a little parklet in the Country Club District of Kansas City, is an attractive and well designed intersection arrangement



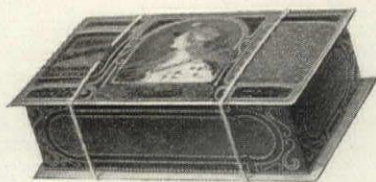
Another delightful feature of this Kansas City development is this sunken, semi-circular resting place of masonry backed up by shrubs



One service court here does for two residences; the garage and service entrance of each house being screened by poplars and bridal wreath



# Six Answers to Six Tastes



## LUXURY

Salmagundi. Bear in mind the name when you select chocolates to please a luxurious taste. It has a wide variety including some new and most attractive chocolates. In an art metal tin box worthy of the contents.

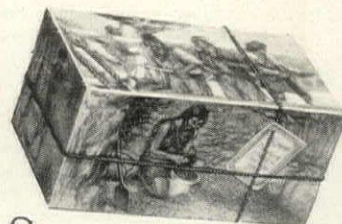
*Whitman's*  
SALMAGUNDI  
CHOCOLATES



## VARIETY

Everybody's taste has approved the Sampler and chosen it as America's foremost candy. It contains selections from ten favorite Whitman's packages which can also be purchased separately. It appeals to the taste for quaint, dainty things.

*Whitman's*  
SAMPLER



## SURPRISE

A taste for mystery, romance, treasure trove—the element of surprise and the pleasure of new flavors—all are answered in the picturesque Pleasure Island Box of Whitman's. Have you explored its bullion bags?

*Whitman's*  
PLEASURE ISLAND  
CHOCOLATES



## EXCELLENCE

Super Extra. A name that harks back to 1842 and the original Whitman's Chocolates that are still the standard. The assortment is one that has been selected with great care, changing slowly with the public taste during the eighty years its popularity has endured. It answers the average cultivated taste for sweets.

*Whitman's*  
SUPER EXTRA  
CHOCOLATES



## ODDITY

This book-shaped box bound in green and gold has a list of contents inside the cover differing from any other package. It has proved an assortment perfectly selected for many tastes. The Library Package is an appropriate gift for many folks, many occasions.

*Whitman's*  
LIBRARY  
PACKAGE



## RICHNESS

There's a distinct appeal in whole nut meats thickly coated with Whitman's famous chocolate. Those who like walnuts, pecans, filberts, almonds and all the favorite nut meats, at their best, declare this package to be their favorite.

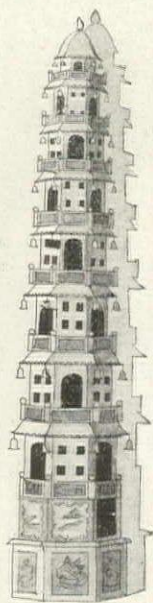
*Whitman's*  
NUTS CHOCOLATE  
COVERED

*Whitman's*

Quality Group



# PAGES from a DECORATOR'S DIARY



THE romances of furniture and objects of art are as enthralling as the romances of human beings. The adventures of that precious pair of Chinese pagodas which now adorn the hallway of Mrs. W. K. Vanderbilt's lovely Georgian house, 1 Sutton Place, New York City, would make a long and beguiling tale.

I first saw those pagodas in a Madison Avenue antique shop, and fell madly in love with them, but could not find them a home in any of the houses with which I had to do. I used to pay them visits of ceremony, and sigh that I could not possess them. They are extraordinary affairs of delicately carved wood, exquisitely painted in powdery soft pomegranate reds and jade greens and sky blues, standing fully 8' high, and as fragile-seeming as cardboard edifices.

Once, before they found their present home, a certain rich man and his wife wandered into the shop and the man fell in love with the curious old things and wanted to purchase them. But it seems that he not only had to have enough money and enough appreciation to acquire them, he had to have his wife's approval. And to his wife these things were emphatically Heathen Chinee! She refused, flatly, to have them in her house. I never felt so sorry for a man.

THEN Mrs. Vanderbilt discovered them, and bought them for her new house, which Mott Schmidt was then planning. It seems that the pagodas were originally in the Royal Pavilion at Brighton, England, so Mrs. Vanderbilt went there to find whatever history there might be of their original background, and employed Allyn Cox to paint her hallway in the same manner. The result was shown in a photograph in the August number of this magazine.

The hall has a floor of small hexagonal tiles, of brick red. The curving stairway ascends through a painted hanging garden, in the Chinese taste, a ground of greenish-yellow on which are painted fantastic trees and flowers. In two painted niches are painted figures of jade. In the original Pavilion decoration these figures were in grisaille but Mr. Cox has painted them brilliantly in imitation jade and semi-precious stones. The two pagodas stand at the outer curves of the hallway, sentinels of oriental calm.

I was amused to see a large and cheerful monkey swinging in one of the Chinese trees, a merry creature among the serene Chinoiserie pageant. Mrs. Vanderbilt evidently has a great affection for monkeys, for two stone ones are placed on the garden terrace of her house, under the overhanging garden door. These quaint creatures have their arms folded, and look out over the changing river with faint amusement. They are the work of the sculptor, Renee Prahar, of Vienna.

Monkeys were enormously fashionable in the 18th Century. In the Louis XIV period John Berain constantly employed monkeys in his decorations. "Le Salon des Singes", of a later period at Chantilly, is one of the most amazing rooms in existence. So popular were monkeys at this period that "Singerie" was as much a recognised style as "Chinoiserie". Jean-Baptiste Oudry employed monkeys constantly in his cartoons for the Beauvais tapestries in the early 18th Century. Of late there has been a revival of interest in the monkey as a basis of design, and many sculptors and painters are amusing themselves

with the playful creatures. Renee Prahar has done a series of small stone monkeys for Mrs. Charles Dillingham's lovely blue-washed courtyard in her New York house, as well as for Mrs. Vanderbilt's terrace. The young French artists have made some gay wall papers, one of which Mrs. Archibald McLaren has used in her boudoir in her Setauket, Long Island, house. This paper is pale green in tone, patterned with yellow monkeys holding white banners, surrounded by tendrilly branches and flowers of a purplish-pink. Mrs. McLaren also has a set of the famous monkey band, in porcelain figurines designed by Teniers, on her desk.

Another monkey-lover is Robert W. Chandler, whose amazing hallway is painted like a jungle, with dozens of life-size monkeys and gorillas climbing among tropic flowering trees. Addison Mizner, in his beautiful Spanish house in Palm Beach, has two real monkeys—small, rare, ring-tailed ones—who live in a great cage in his loggia, and rejoice in the modern names of Frankie and Johnny.

ONE of my dearest possessions is an old cook book which began as a ledger and ended as my great-grandmother's cook-book. She lived on a South Carolina rice plantation, and there are hundreds of delectable recipes for cooking rice, as well as all other delicious things, in this old book. Not only her own recipes but those of all her friends and cousins are carefully copied in the old ledger, and when I look at my ridiculously small pantry and think of my great-grandmother's I feel as if I were playing at doll's housekeeping again. Here is the most stupendous recipe of all:—of all cake recipes in the world.

"Cousin Eugenia's Plum Cake for Weddings and Occasions—Take twenty pounds of butter, twenty of sugar, twenty of flour, twenty of raisins, forty of currants, twelve of citron, twenty nutmegs, five ounces of mace, four of cinnamon, twenty glasses of wine, twenty glasses of brandy, ten eggs to the pound. Add cloves to your taste. If you wish it richer, add two pounds of currants and one of raisins to each pound of flour."

I like to reread that old recipe, because it makes me feel economical and modest when I go around the corner and pay several dollars for a diminutive Thanksgiving fruit cake. Times in this direction at least, have changed. Nowhere, unless it were for a state fair exhibit, would a cake of such gargantuan dimensions be baked.

DECORATIVE painting is rapidly becoming the fashion in New York, which means in America. Every architect one meets is enthusiastic about some room that some young painter has done for him. The older and more academic mural painters have been so expensive that the decorative painting of a room has long been a luxury, but now the young painters have attacked the problem with such enthusiasm of idea, such gayety of method, and such modesty of price that nearly every new house one goes into has some delightfully original room to exhibit. Victor White, Joseph B. Platt, Robert Locher, Louis Bouché, Allyn Cox, Mark Tobey, Florine Stettin, James Reynolds, Barry Faulkner, and of course Robert W. Chandler, have executed infinitely engaging rooms in New York houses within the past year.

One of the most original and most finished rooms I have seen is Bobby Locher's little dining room in his house on Emerson Hill, Staten Island. Here is a

conception of decoration that reads like one of An Lowell's exotic pages of vers libre, and yet is beautifully painted as to suggest the precise crowded surface of a Persian or a Chinese pan-

SO fresh, so free is the idea of this little room that the result is very near perfection. The technique of the painting takes on the quality of the papier peint, although the arrangements and forms are modern.

The walls are divided into panels by slender pilasters painted in an old tone of chartreuse. The panels are framed in borders of lace paper, dull gray in tone and covered with a pattern of red. Centered in each of these nicely proportioned panels is mounted an additional panel of old paper, faded into old ivory tones, on which are painted clusters of fruit, vegetables, and flowers arranged in urns, vases and baskets and sometimes growing in the foreground of landscapes. A large duck-like bird appears in each panel. Some vases are overturned, scattering leaves and blossoms through the air. A picnic interrupted, an apple left half-eaten, a melon unseeded, a peach is tempted. Near a light-house with a distant view of the provincial yacht club, a schooner and many small sail boats. A large slice of chocolate layer cake speared with a kitchen fork; an emptied wine glass on the grass; a snail crawling from its ponderous shell, contemplating a waxen camellia. A butterfly and a caterpillar are rivals for a luscious peach cut in two and seeded for the delectation of the insects.

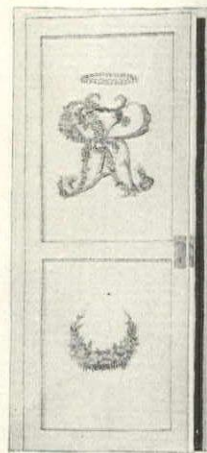
Tulips have been placed in a pink glass vase, to make breakfast on the grass more gay, but the soft-boiled egg in its stand remains untouched,—two gray hounds sport by the fountain on a neglected lawn of a bleak country place—Pheasant quills, a banana, a lighted cigar, a Charlotte-Russe, some peppers and a cordial, for the sake of composition have taken together a downward path through the air. A cucumber, a compote of petite-fours, an elaborate box of glace fruit and a blue glass pitcher of lemonade are companions near the sea shore where we see oysters, celery and shrimps.

THE white towering bulk of the Woolworth Building is seen over the top of the spout of an old silver teapot. A cold meat pie, with sausage and pepper, looms large. A riding whip, an arrow band from the steeplechase, and a red and white camellia for the victor, are another group.

A glove, a rosary, a volume of Madame Bovary with a daisy marking a place, a fruit jelly, a dish of chocolates and nuts are neglected for a better view of a nearby regatta. A sailor lies prone on the ground gazing at some kites, high in the air above the church steeple. A carrier bird, speeds on with a special delivery letter, stamped and addressed to the author, and passes in his flight a delicious lady-lock.

I know this sounds like a hopeless mixture, but these thousand every-day things find themselves so beautifully disposed on the long panels, so humorously drawn, so exquisitely colored, that one sighs with content at a purely American thing well done. This little room is as frankly a product of our times and our life as John Alden Carpenter's modern music, "Krazy Kat", which has just been produced in the Greenwich Village Follies.

RUBY ROSS GOODNOW





# ORIENTAL RUGS AND THEIR INDIVIDUALITY

Oriental Rugs are not mere floor coverings—they are the evolution of an idea translated into an actual article by the deft fingers of those to whom rug-making is a traditional art.

There are many interesting features in each rug that provide a source of constant pleasure. The results of the primitive methods still used in dyeing, spinning and weaving, and the tradition of designs are the interesting points which add so greatly to the artistic charm of Eastern productions.

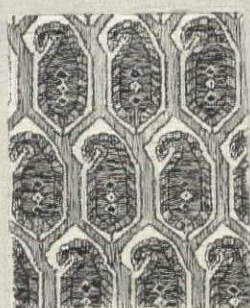
All who come in touch with Oriental Rugs become enthusiasts and we are no exceptions. We enjoy these points of interest and would appreciate showing you how really personal are Oriental Rugs.

## W. & J. SLOANE

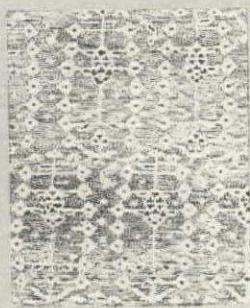
FIFTH AVENUE AND 47TH STREET, NEW YORK

WASHINGTON

SAN FRANCISCO



SAROUK



SHIRAZ

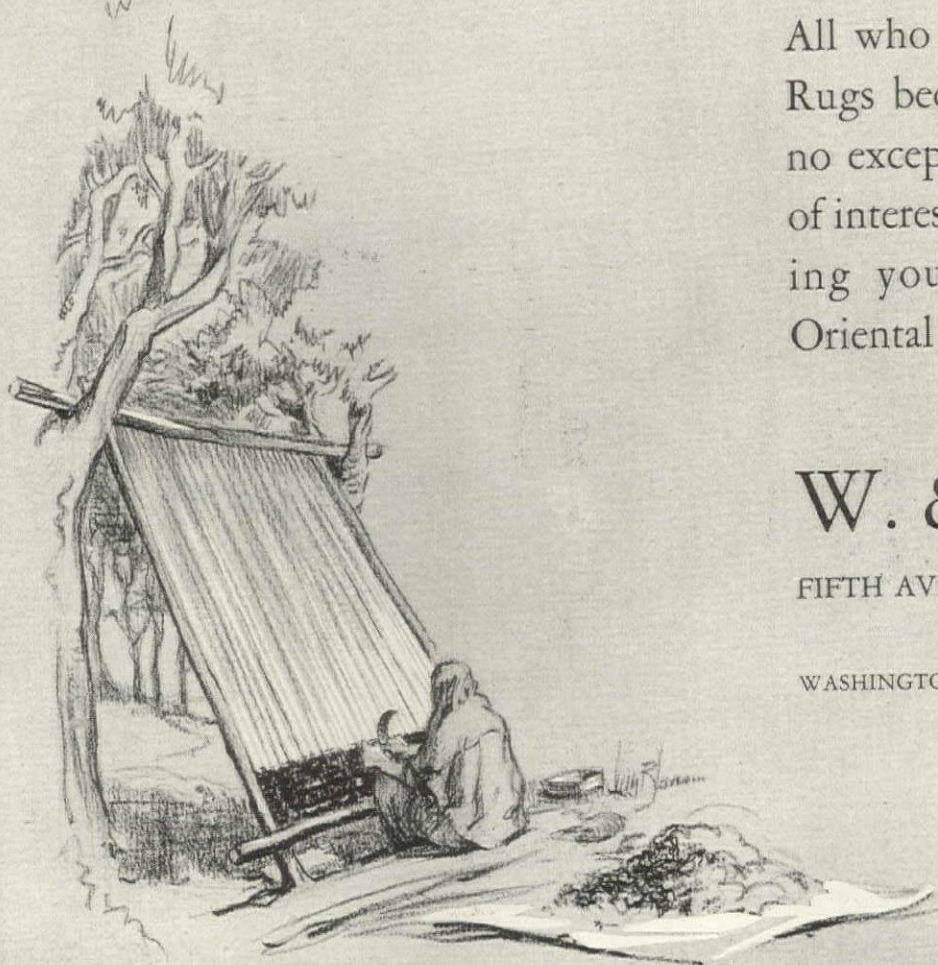


SENNEH

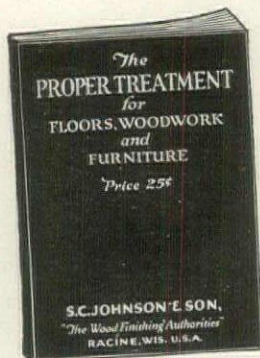


KHORASSAN

The above is one of the most frequent motifs found in Oriental Rugs. The four designs are taken from rugs found in various parts of Persia and each shows a different translation. This motif is known by many names, such as the Palm, the Pear, the River Loop and the Seal, but is most commonly called the Serebend.







## FREE—This Book on Home Beautifying

This book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refinish and keep furniture, woodwork, floors and linoleum in perfect condition. We will gladly send it free

and postpaid for the name of the painter you usually employ. Fill out and mail this coupon.

My painter is.....  
 His address is.....  
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# JOHNSON'S Paste - Liquid - Powdered POLISHING WAX



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Johnson's **Powdered** Wax makes perfect dancing floors.

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## Are You Building?

Doubtless you want the most house for the least money. Our book will help you realize that ambition without "cutting corners." Explains how inexpensive woods can be finished as beautifully as more costly varieties. If, after receiving book, you wish further information, write our Individual Service Department. Use Coupon Above.

**S. C. JOHNSON & SON, Dept. HG 11, Racine, Wis.**  
 "The Wood Finishing Authorities"



Shutters filling the side lights of the Palladian window over this Colonial entrance in Salem, Mass., are in pleasing harmony with those on the windows

## Your Shutters and Your Home

(Continued from page 63)

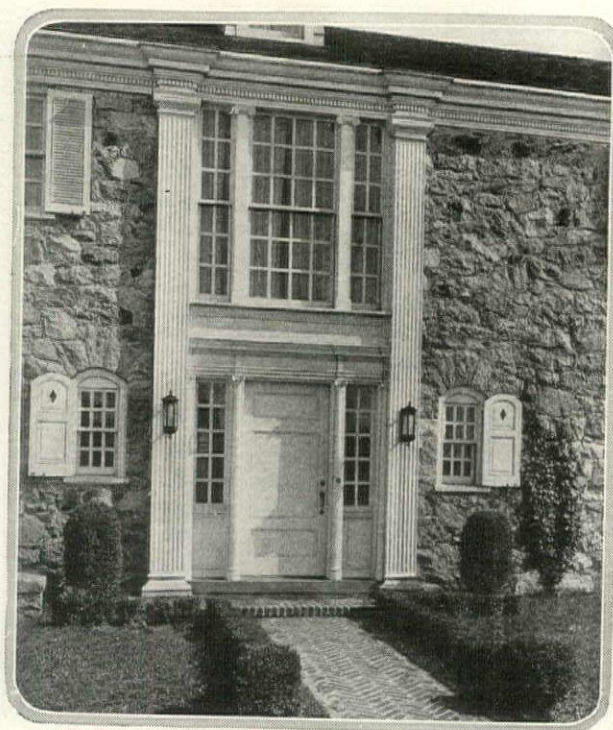
variety has the solid portion at the bottom with the slats at the top. By this means, both the fastenings of the shutter are more safely guarded from possible marauders, and the free circulation of air keeps in constant movement the heated air which has risen to the ceiling of the room within.

The solid shutter, which is exceedingly popular just now, is exceptionally pretty and artistic, but does not, of course, admit the air to any appreciable extent. An awning may serve the purpose of half-open blinds, however, and by this means both the quaint form of shutters may be utilized and the house further beautified by gay awnings, which add so materially to its attractions from without. If the house is to be left vacant for any consid-

erable portion of the year, as in the case of the summer home, this shutter, if firmly fastened on the inside, offers a protection of a very real kind which can be afforded by no other form of window covering, unless it be the unwieldy and unsightly batten.

The all-too-common method of admitting air and light by the simple boring of three holes in the shutter is unnecessarily inartistic, when so many good designs, which make the shutters a real feature of the house instead of only a useful part of its equipment, lie ready to hand. The crescent moon is so frequently used that we lose sight of its beauty in its commonplace; but numberless other figures may be cut out in silhouette, on any part

(Continued on page 88)



Finish is given the little windows on each side this entrance by the small pierced shutters. From the home of P. J. Gossler, New Canaan, Ct., Frederick Sterner, architect





# The New Cadillac Victoria

The new Cadillac Victoria, we believe, embodies refinements which will induce even wider and warmer favor for this popular Cadillac model.

A well-considered change in dimensions causes the car to appear lower and longer and greatly accentuates the atmosphere of distinction always associated with the Victoria.

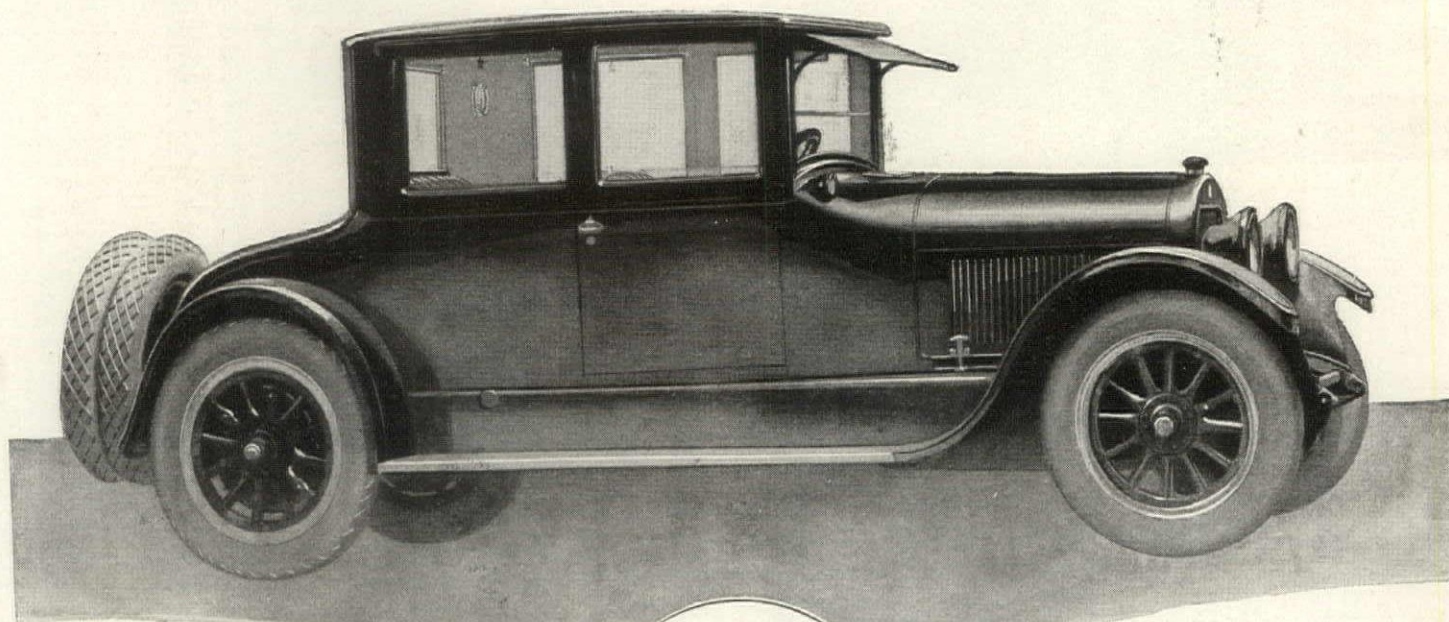
The enlarged interior, with the driver's seat placed directly behind the steering wheel, and all seats lengthened, provides increased spaciousness and comfort for four passengers.

The new model Victoria shares the advanced engineering and careful craftsmanship of Type 61, admittedly the greatest Cadillac ever produced.

Its owner will discover a degree of dependability and riding smoothness that is generally considered unequalled in current automobile manufacture.

Cadillac has developed a finer Victoria, one more artistic, more roomy and more comfortable, which we submit to prospective buyers with full confidence that it will win their delighted approval.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN  
*Division of General Motors Corporation*

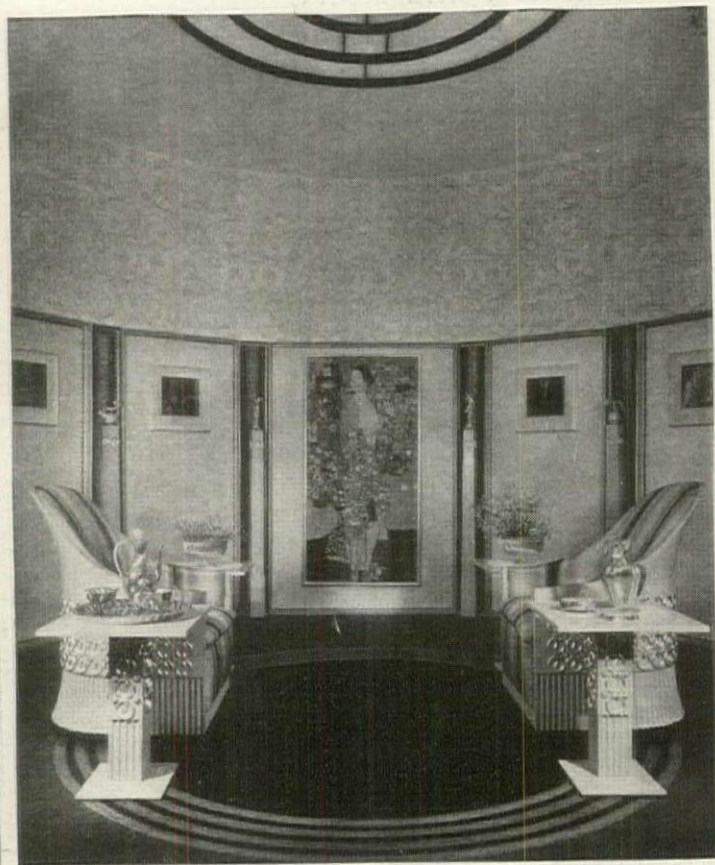


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## MODERN INTERIORS

ORIGINALS IN SILVER  
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KERAMIKS ■ GLASS  
SILKS ■ AND ■ LACE



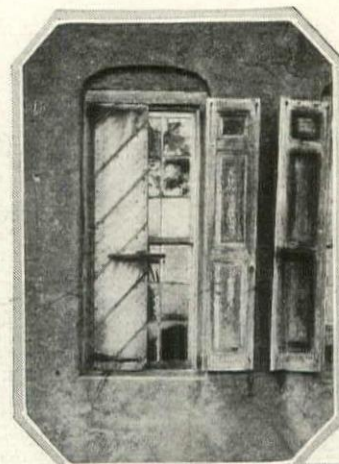
*On Tudor houses shutters are out of place. Protection is given the windows by Venetian blinds or folding shutters placed inside the window casing*

## Your Shutters and Your Home

(Continued from page 86)

of the shutter, which will add to its beauty. The maple leaf is a pleasant variation, as is the tiny evergreen; while a three or four leaved clover is unusual, especially if a wee flowerpot be outlined below it. A bird may be used effectively, or if your home has a name, this may suggest an appropriate design. Some mascot, some favorite flower, some odd figure, may be embodied upon your shutters; let it but introduce a personal note, let it but speak of your interest and your thought, and a surprising difference will be made in the appearance of your home.

*The construction of Colonial shutters is shown in this example from Hope Lodge, Whittemarsh, Pa., built 1723*



And, by the way, over each of the outlines let a piece of coarse wire netting painted the color of the shutter, be fastened. It will not show while the shutters are in use, and it will prove useful in preventing some home-seeking bird from entering at the little openings, beneath which you will find him lying when you return from your vacation—as a memorial of your summer's holiday.

What color should blinds be painted? That depends upon your taste—whether you run to the conventional, the striking or the bizarre. Green is, of course, the most usual, and

*On French doors and low-set windows full-length slatted shutters can be advantageously used for protection and finish*







FROM A GRAFLEX NEGATIVE

# GRAFLEX

Indoors or out, the Graflex way is a *sure* way of getting good pictures. You *know* when the focus is sharp, you *see* what the view includes because the reflecting mirror shows a big right-side-up image of the subject. Ample exposure is facilitated: at any speed from 1/10 to 1/1000 of a second the focal plane shutter admits an extraordinary amount of light. And the Kodak Anastigmat lens *f*.4.5 assures sharp definition, another characteristic of Graflex prints.

"The Graflex Baby Book"—how one family kept baby's biography—by mail on request.

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Folmer & Schwing Department

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The Farmer collection of Antique Chinese Art Objects contains many splendid examples suitable for the enrichment of your furnishings. Farmer conversions of these treasures into utilitarian elegancies bring to the home that note of distinction so much desired and so difficult of attainment.

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*Chinese Antiques and Arts  
Lamps and Shades*

**16 East 56<sup>th</sup> Street  
New York**

## Your Shutters and Your Home

(Continued from page 88)

with green it is practically impossible to go wrong. Moreover, green fades, and in its last state is better than its first. There is an old house in Massachusetts the shutters of which, once dark green, have faded today to the most delicate of moss-green tones, over which artists rave. Newly painted or after many years—that is a good point with green—the color is equally satisfactory.

With other colors it is possible to obtain an effect striking or artistic, but it is also possible to secure the former quality without the latter. With a modern house more liberties may be taken than with a "period" one. Bright shutters on old houses are like the bright coloring on old furniture, now in vogue; bright and pleasing while the fashion lasts, but then out of date and in bad taste, as some similar experiments of the nineties are today. It wears best to keep old houses and furniture strictly of the period, in spite of

temptations to the contrary. Yet, in spite of all, among hundreds of old houses long forgotten, one stands out in my memory, also Colonial, also in Massachusetts, white with shutters of bright electric blue. Such an innovation would have caused our grandfathers to hold their hands in horror; yet this house was one of the quaintest and most charming imaginable in decoration and surroundings. To be sure, this instance was one which was handled in the right way, against the hundreds which are not, and the precedent is a dangerous one, for effects have a way at times of failing to work out as they should, even when the conception is good in itself. Still, it is the risk of failures that successes are made; and it is taste and ingenuity, applied to just such small details as the charming and artistic houses owe, in great part, their elusive and unusual charm.

## Household Weights and Measures

(Continued from page 77)

secondary concern to the housewife. The clock, of course, is all important.

In this article we are most concerned about weights, volumes and dimensions.

In the kitchen we have to measure food stuffs; in the laundry starches, cleaning powders, etc. But the most vital thing for us to know is how not to be cheated in the bulk of our buying.

For example, what should we expect to get in a basket, in a crate, in a cord, in a box and in a barrel? How many of us know these common measures?

Furthermore, what is a heaping measure—and who determines on the heaping? What is a tablespoonful? What is a dry quart in comparison to a liquid quart?

### District Standards

In nearly every part of the country there are Weights and Measure Bureaus whose standards are set. The first thing we should know is what are the standards and insist upon our dealers living up to them.

In order to hold dealers to these rules, every household should possess a proper length measure, yard stick and tape; a weighing scale, liquid measures and graduate, and dry measures.

The length measures should be a tape from 3' to 6' long or a yard stick of wood with metal ends to insure its steadfastness. The tape should be of steel or wire woven cloth for endurance. At least one yard should be subdivided, as should the yard stick, into inches, fractions of inches, subdivisions of yards:  $\frac{1}{2}$ ",  $\frac{1}{8}$ ",  $\frac{1}{16}$ ". For if over a series of years you are getting cheated on your dress goods, table-cloths, etc., you can see, by adding up your purchases and your expenditures, that you are actually losing money, if you get short "cuts".

The weighing scale's importance to the home is really "without measure." The kinds are legion, the right kind few and far between.

The hanging spring scale that automatically registers the weight is good if bought with care at the best place. It should weigh from ten to twenty pounds. Here there are no loose weights to get lost and mislaid, it can be hung up out of the way, and if necessary can be on a folding bracket. These scales are not expensive, are very useful and are fairly accurate.

The beam scale is also very good for the home and is accurate. The weight is gauged by the moving of a sliding poise.

But above all do not get the "family scale" which has the pan setting on the

spring with the weights stored below the pan. Unless very exceptional in build these are often inaccurate.

Baby scales are an important thing to have in the home. They come in varying delightful forms, so that Baby is comfortable while being weighed. The little basket scale certainly is the easiest to use, though other types which are accurate do the trick even though Baby isn't so luxurious. Of course, for teeny babies the basket is delightful and easier all the way round.

The value of bathroom scales cannot be overestimated, for an ideal way of keeping well is keeping your weight to a healthy standard.

Of the liquid measures in the house there should be on hand: a 4 oz. glass graduate subdivided to 1 dram or less to measure small quantities, and one 1 qt., one 1 pt. and a  $\frac{1}{2}$  pt. A measuring cup is useful, if you know what it measures, and it should be carefully subdivided. The graduate should be cylindrical or conical; the former is better, the latter is cheaper, more easily cleaned and easier procured. The markings must be clear and easy to read.

### Dry Measures

For dry measuring you should have a nest of measures, ranging from  $\frac{1}{2}$  bushel to a quart, made of metal or well and hard varnished wood, bound in metal at top. Cylindrical is the preferred style. If conical, the top diameter should not be more than 10% of the lower diameter.

For  $\frac{1}{2}$  bushel the minimum diameter should be 13 $\frac{3}{4}$ ".

For 1 peck the minimum diameter should be 10 $\frac{7}{8}$ ".

For  $\frac{1}{2}$  peck the minimum diameter should be 8 $\frac{1}{2}$ ".

For 2 quarts the minimum diameter should be 6 $\frac{5}{8}$ ".

For 1 quart the minimum diameter should be 5 $\frac{3}{8}$ ".

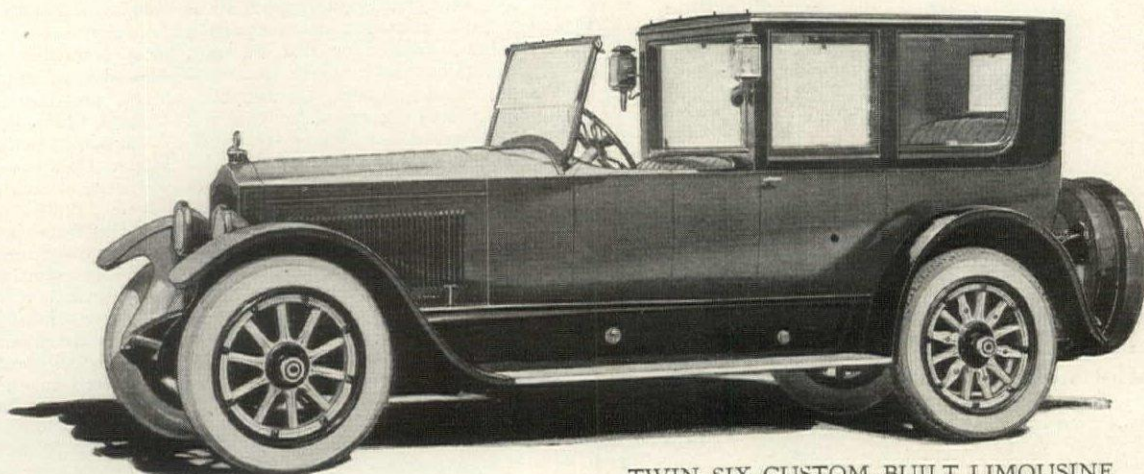
### Checking up Frauds

The butcher tells you that he gave you full weight, but the trimmings were heavy. So insist upon having all the trimmings sent to you. You can use them. You have paid for them.

With poultry or fish you can't as easily apprehend bad weight, yet you can tell, after some experience, whether or not the "cleaning" is too costly. If it is costly, go elsewhere and have a fish uncleaned sent home for a few times to weigh it on your own scale.

(Continued on page 92)





TWIN-SIX CUSTOM-BUILT LIMOUSINE

There is nothing in all the generality of motoring with which to compare or measure the Twin-Six quality of motoring.

It is apart and above—and it is distinct and individual to the Packard Twin-Six.

Here are provided superlative degrees of ease and well-being, which in turn induce superlative degrees of contentment and satisfaction.

Here is embodied a mechanical means of propulsion or progression as nearly effortless as such means can be made in the present day.

These things belong especially to the Packard Twin-Six. They are the special prerogative of the Twin-Six owner.

There is no substitute for them, once they have been experienced; and they are not to be duplicated outside of the Twin-Six itself.

The price of the Twin-Six touring is \$3850 at Detroit  
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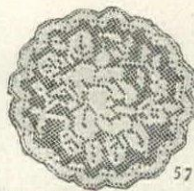
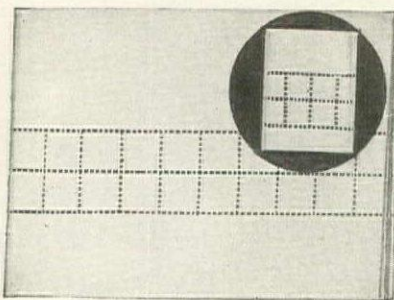
*The Single-Six conveys an immediate conviction of very great, and very unusual, value. Packard Trucks are known for their durability and low ton-mile cost*

# PACKARD TWIN-SIX

ASK THE MAN WHO OWNS ONE



## Gift Suggestions



FILET FINGER BOWL  
DOILIES  
Six inch. \$7.00 doz.

No. WB3

### IMPORTED COTTON SHEETS AND PILLOW CASES

Sheets, 72x108 in., \$14.00 each;  
90x108 in., \$18.00 each.

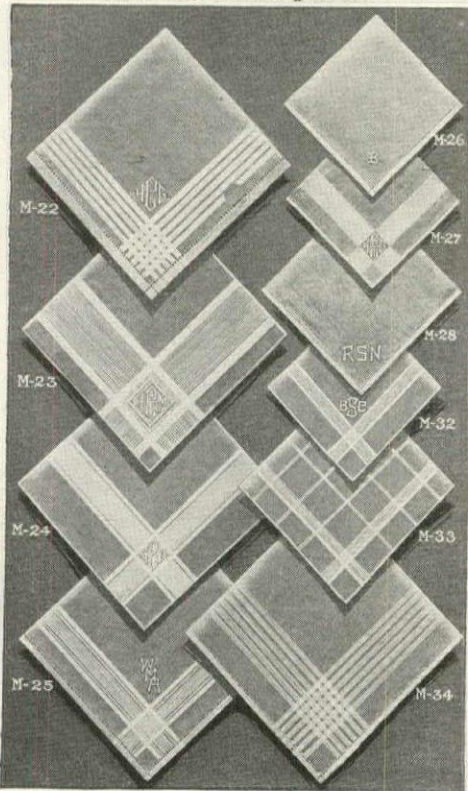
Pillow Cases, 22x36 in., \$3.50 each.

New Booklet

"Gift Suggestions"

No. 30 sent on request.

### New Importations of Pure Linen Handkerchiefs of every description



M26. Ladies' Pure Linen Cambric Initial Handkerchiefs	\$6.00	Doz.
M33. Ladies' Shear Cross Bar, hand rolled Hem	9.00	"
with Monogram as M22	14.40	"
Same style in Men's size	21.00	"
with Monogram as M22	29.00	"
M34. Men's Shear, hemstitched	18.00	"
or with Monogram as M22	26.00	"

### HANDKERCHIEFS INCLUDING MONOGRAMS

	Price per Doz.
M22. Men's Fine Linen Cambric	\$26.40
M23. Men's Fine Shamrock Lawn, Hand Hemmed	39.00
M24. Men's Fine Linen Cambric, Hand Rolled Hem	29.00
M25. Men's Shear Hemstitched	13.80
Finer Quality \$16.80. Ladies' Size	10.80
M27. Ladies' Fine Shamrock Lawn, Hand Hemmed	16.90
Glove Size \$10.50. Men's Size	32.00
M28. Ladies' Fine Sheer Linen	9.25
Men's Size	19.00
M32. Ladies' Shear Linen, Hand Roll Hem	15.00
Men's Size	33.00

To prevent disappointment, kindly order per  
return if delivery is required by Christmas.

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Also 587 Boylston St., Boston, Mass. LONDON & DUBLIN  
Factory: Waringstown, Co. Down, Ireland

## Household Weights and Measures

(Continued from page 90)

Read the labels on packages and containers. Test out the contents on your own scales. There is often a shortage inside the can or container. If you think it is too much, notify the maker; he is always glad to learn of deteriorations from evaporation, leakage or bad packing. Weigh container and contents, then separate and weigh container, then subtract this figure from the gross and this will equal—if legal—the contents on the label.

Liquids, too, can be tested in your graduate or measures. If a bottle is marked one gallon the quart measure must be filled four times. If this is not so, you are getting short measure.

To avoid mistakes in reading the glass graduate: The top is often more finely subdivided—a 4 oz. may be subdivided to ½ dram for the first 2 drams, to 1 dram for the next 6 drams, to 2 drams for the necessary capacity up to 2 oz. to 4 drams, or ½ oz. for the interval between 2 and 4 oz. Read the graduate from the main surface of the liquid—not by that part which creeps up glass.

Dry commodities give a big chance of going wrong. You can buy dry groceries by weight, by measure, by count. The things that count are safe enough—for you know twelve oranges without weighing them, but on the weights and measure end you should take stock.

Often liquid measures are used to weigh dry things. An avoirdupois pound is larger than a dry pound, the dry quart is 16% larger than the liquid; so find out how your fresh peas are being measured! The dry quart measure should weigh 2 lbs., 6¾ oz.; the liquid 2 lbs., 1 ½ oz. of water.

The barrel measure is somewhat uncertain. It is best to find out your state regulations. The barrel differs according to state law and commodities sometimes. In March, 1915, a law was passed by Congress applying to all dry commodities except such as have been sold by weight or numerical count (flour, sugar and cement). The standard barrel has a capacity of 105 dry quarts. The liquid barrel's capacity is generally marked on its side.

There are usually ninety-four pounds of cement to the sack and 100 pounds of sugar. In the case of flour the weights are usually in multiples of a barrel ½, ¼, ⅓, etc., expressed in pounds, but the custom is growing to drop the ½ lb., ¼ lb. and ⅓ lb. from the weight of ⅓, ¼ and ⅓ barrel size and make their weights 24, 12 and 6 pounds. A barrel of flour has 196 lbs.

In different states the heaped measure is heaped differently; in some the measure is heaped to the point where the commodity falls down and out, in others the cone above the measure has certain lawful dimensions. So find out before you are fooled.

In buying peas, dried beans, etc., be sure they are measuring your purchase by dry and not liquid measures—or you will lose 15% of your purchase!

Basket sizes are just about standardized to 2 quart, 4 quart and 12 quart baskets. A national law says that the standard basket and boxes or containers for small fruits, berries and vegetables shall be of the following capacities: dry ½ pint, dry pint, dry quart or multiples of the dry quart.

In measuring cord wood practice differs. Purchasers must find out the local laws. In most states a cord of wood is 128 cubic feet—in piles 4' x 8' x 4' lengths. The length, however, of wood that is cut in some places is 3', 2' or 1 ½'. Measurements are sometimes made before or sometimes after splitting. The basket in some states measures fractions of cords, occasionally it is equal to a heaped bushel, in other states it is more specifically designated. Look up your laws; here all your safety lies.

The states that require all dry com-

modities sold by weight are: Idaho, Iowa, Kansas, Massachusetts, Nevada, Ohio, Oregon, Utah and Wisconsin. Other states have definite measurements for the weights of a bushel, and pecks, etc. They are: Arizona, California, Delaware, Illinois, Kentucky, Michigan, Minnesota, Missouri, Montana, New Mexico, New York, Oklahoma, Pennsylvania, South Dakota, Vermont, Washington, Alabama, Arkansas, Colorado, North Carolina, North Dakota, Rhode Island, South Carolina, Tennessee, Texas, West Virginia.

States requiring definite weights for sales by weight are: District of Columbia (only the weight per bushel of potatoes is established here), Indiana, Mississippi, New Hampshire, New Jersey, Virginia.

The expressions: The "pinch of salt," the "speck of pepper," "handful of rice," "sweeten to taste," "basket," "a can," "pail," "ten cents' worth," etc., should all be relegated to limbo.

Learn your troy, avoirdupois, length and liquid measures and also absorb the following little tables for your convenience:

4	saltspoonfuls equal 1 teaspoonful
3	teaspoonfuls equal 1 tablespoonful
16	tablespoonfuls equal 1 cupful
2	gills equal 1 cupful
2	cupfuls equal 1 pint
31	cup equals 8 fluid ounces
2	tablespoonfuls equal 1 pound of butter
2	cups of butter equal 1 pound of butter
4	cups of flour equal 1 pound of flour
2	cups of sugar equal 1 pound of sugar
5	cups of coffee equal 1 pound of coffee
1 ⅞	cups of rice equal 1 pound of rice
2 ⅔	cups of oatmeal equal 1 pound of oatmeal
2 ⅔	cups of cornmeal equal 1 pound of cornmeal
1	cup of liquid to 3 cups of flour equal a dough
1	cup of liquid to 2 cups of flour equal a thick batter
1	cup of liquid to 1 cup of flour equal a thin batter

### LINEAR MEASURE

12 inches	equal 1 foot
3 feet	equal 1 yard
5 ½ yards	equal 1 rod
320 rods	equal 1 mile
1760 yards	equal 1 mile
5280 feet	equal 1 mile

### SQUARE MEASURE

144 sq. inches	equal 1 sq. foot
9 sq. feet	equal 1 sq. yard
30 ¼ sq. yards	equal 1 sq. rod
160 sq. rods	equal 1 sq. acre

### AVOIRDUPOIS

27.3 grains	equal 1 gram (gr.)
16 drams	equal 1 ounce (oz.)
16 ounces	equal 1 pound (lb.)
100 pounds	equal 1 hundred weight (cwt.)

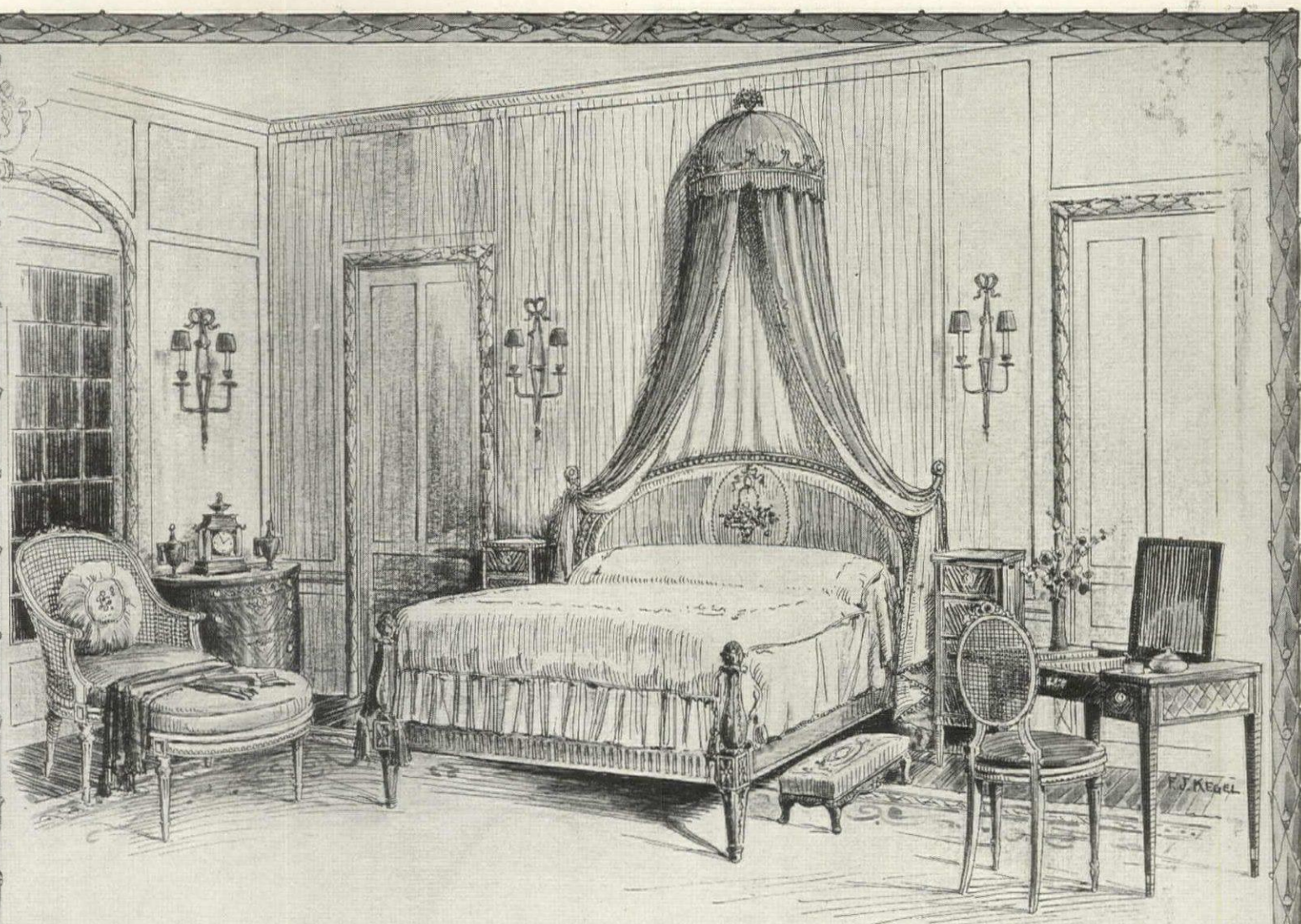
### DRY MEASURE

2 pints	equal 1 quart (qt.)
8 quarts	equal 1 peck (pk.)
4 pecks	equal 1 bushel (bl.)
105 dry qts.	equal 1 bbl.—vegetables, etc.

### LIQUID MEASURE

4 gills	equal 1 pint
2 pints	equal 1 quart
31 ½ gallons	equal 1 barrel
4 quarts	equal 1 gallon





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A PREDILECTION for harmonious surroundings quite often finds its truest expression in the appointments chosen for the most informal of rooms.

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THE ATLANTIC REFINING CO., Philadelphia

# ATLANTIC CANDLES



A Plymouth chair, antique maple, decorated with a painted design. Courtesy of Erskine-Danfey

## Occasional Chairs

(Continued from page 53)

and by the end of the century the revolving chair had been established.

Cromwell, who had a decided taste for comfort and pomp, imported from Holland quantities of single oak chairs, turned and knobbed, and chairs upholstered and velvet covered were not uncommon. These were, however, exceedingly heavy, and in consequence more or less static; something more nearly approximate to the pull-about "occasional" chairs of the modern living room came in with the Restoration.

The light-hearted gaiety and the luxury of Charles II's court was reflected in the furniture. The characteristic chair of the period is still turned, but the turning is much lighter, and the carving less massive, and exquisitely fine caning replaced the solid wood back and seat of the Commonwealth.

Outside court circles a plainer style, a more old-fashioned tradition lingered; the high solid backs were preferred by yeomen in their draughty halls and kitchens. The craze for all things French that swayed the court was, as yet, hardly felt outside it. The oak of this period is not dark, but of a clear brownish shade; later it was darkened artificially, but only oil was used to polish the Restoration oak, and genuine pieces are never black. Walnut, too, was in high favour, and quantities of single walnut chairs are still extant; these may be classified as "occasional," but it is probable that originally they formed part of a set.

Upholstered chairs had been made in the time of James I, but the fashion had waned, and was not revived till the

Commonwealth. From that time on upholstered chair in some form has always been popular. Marot, in whom Dutch and French taste were mingled, was an apostle of the upholstered style, and during the reign of William and Mary single upholstered chair was prominent. The high backs, arms, and seats of chairs were often covered with beautiful embroidery which Queen Mary had made fashionable, and all the ladies of that time, and long afterwards followed her example of industry and skill. Velvets and large patterned damasks were used with the embroidery or alone. Taffeta, painted, was greatly admired, and leather for the backs and seats of chairs was painted, too, and sometimes gilt. Gorgeousness characterized this period of upholstery.

In the reign of Queen Anne a simpler style prevailed; walnut was by far the most popular wood, and the typical chair of her time was of walnut. The "grandfather," as it is now called, or winged chair was a favorite model. This chair is one of the oldest patterns; it was made in the time of Henry VIII, a somewhat crude thing, all of wood, but with characteristic wings, or ears, which in the big draughty halls of the period had more than a necessity, and it was known as a "draught chair."

The William and Mary "grandfather" is somewhat small, stuffed all over, and built up on beautiful lines, and the combination with comfort, brought it in high favor. The Queen Anne "grandfather" was sometimes fitted with leather.

(Continued on page 98)



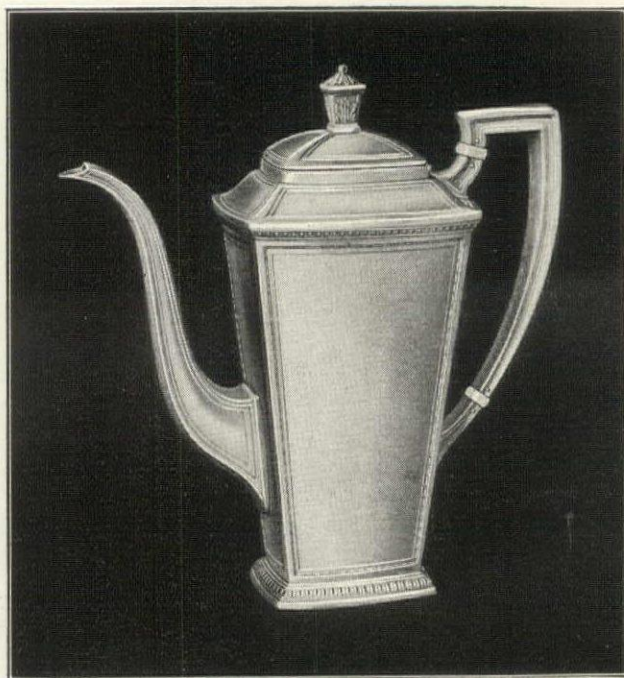
This original American mahogany armchair shows decided Chippendale influence in its design. Courtesy of Barton, Price & Willson



An antique Italian armchair of Louis XV influence, in walnut with silver gilt carvings and old brocade, Barton, Price & Willson



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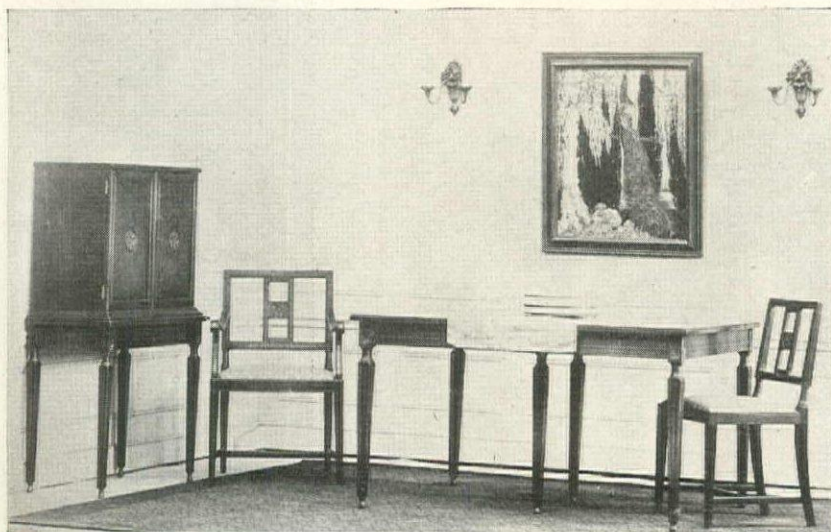
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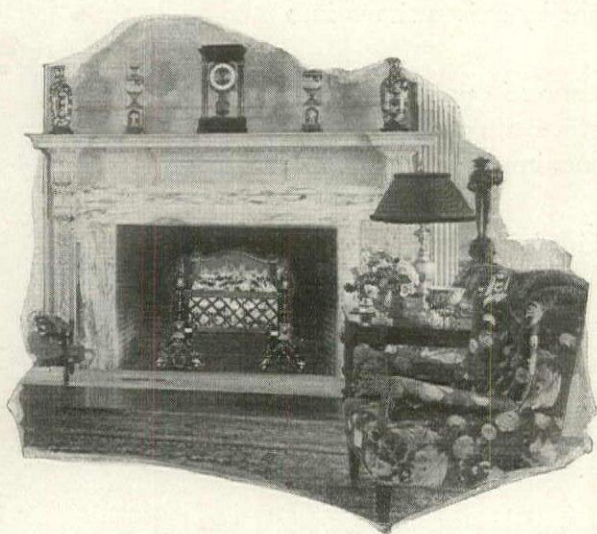
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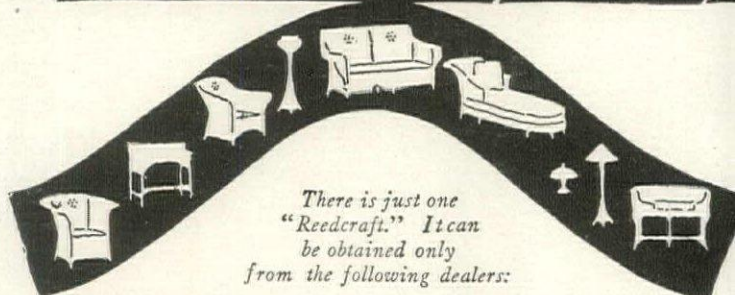
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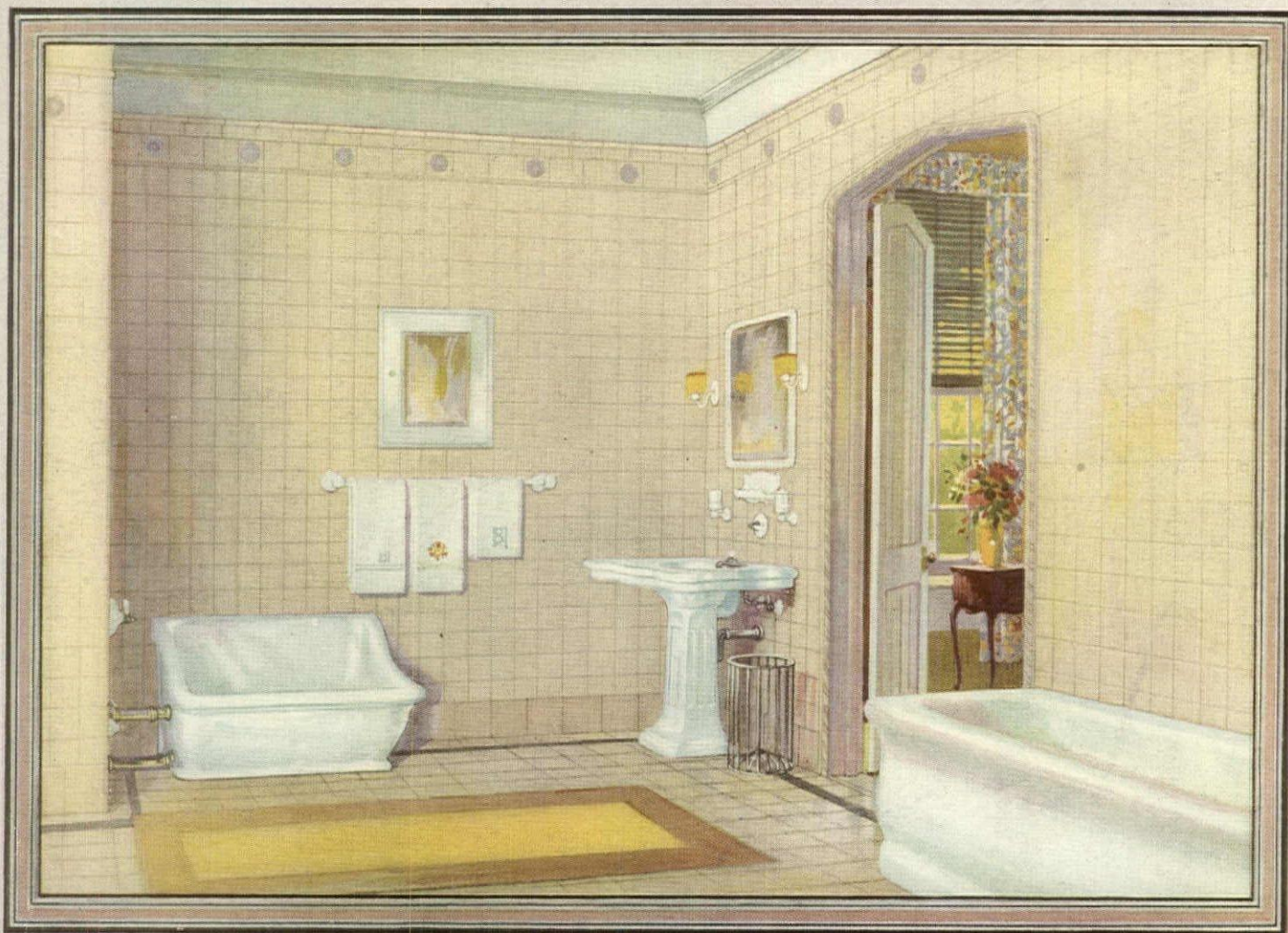
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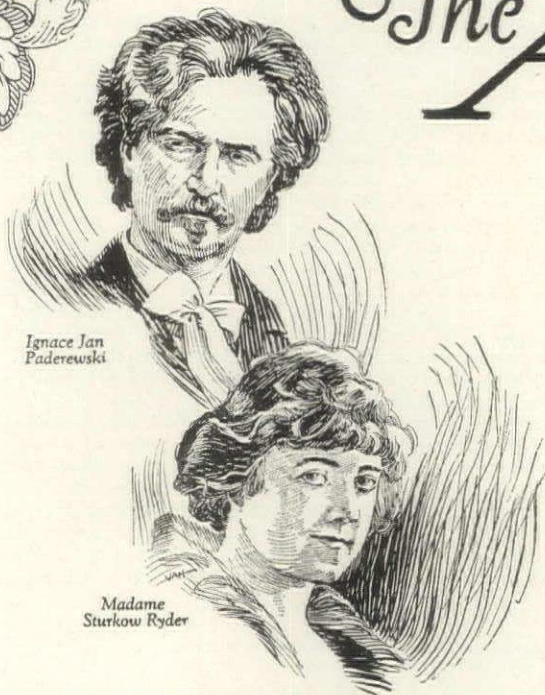
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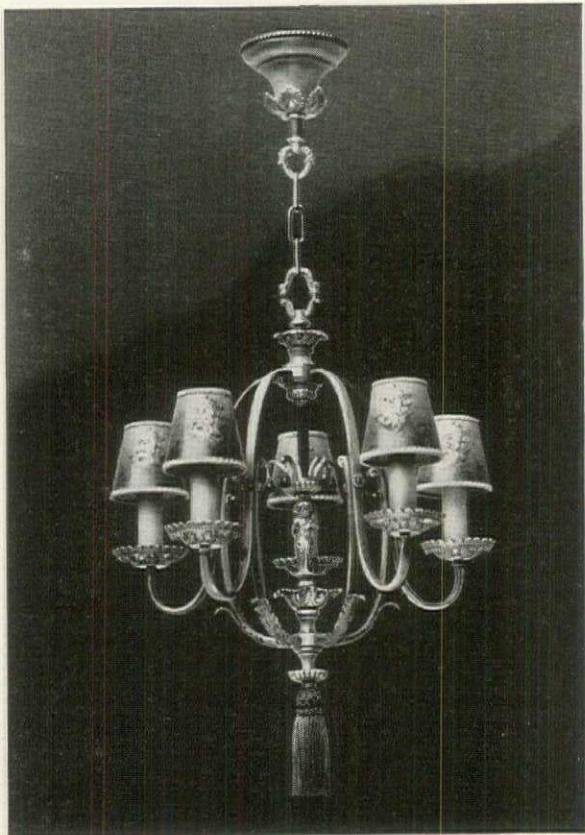
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THE EDWARD N. RIDDLE COMPANY  
Toledo, Ohio

Makers of lighting fitments since 1892



*The fireside chair usually has the protective wings on each side, such as this example from Tobey.*

## Occasional Chairs

(Continued from page 94)

down cushions, and often the whole chair would be covered with embroidery in petit-point worked in designs rather smaller and neater than those of the preceding reign; a device of little knots of cut flowers powdered all over was most admired.

When enormous hooped skirts became fashionable, the occasional chair with arms had to be discarded in favor of one with no arms and a broad seat—the armless armchair, in fact. The pattern which came from Spain appeared in England in the reign of Queen Mary, and the vogue continued all through the 18th Century; it was called the Farthingdale chair.

Another occasional chair for which fashion in dress was directly responsible was known as the "Voyeuse" or conversation chair. This chair was made extra long between back and front, with the top rail accentuated and padded, and just high enough for the Georgian dandy to lean his arms on when he sat astride it with the glories of his embroidered coat-tails handsomely displayed on the seat behind and conversed with or ogled the belles through his quizzing glass. Admirably adapted to this purpose, the chair, minus the occupant, was not particularly pleasing in design. The Louis Seize "Voyeuse" was more graceful and had usually a lyre-shaped back; a pattern somewhat similar was used in England for a harpist's chair and appeared in Sheraton's book illustrating his later style.

The writing (or corner) armchair became popular in the early 18th Century, and has remained so; a modern corner chair which follows the original outline and proportion very closely, is familiar to every one.

The "barber's chair" was developed from this model by adding an extra splat to the back, at a convenient height, for head-rest; this pattern was in great demand and—proof of this sturdy workmanship—a good many "barber's chairs" are extant today.

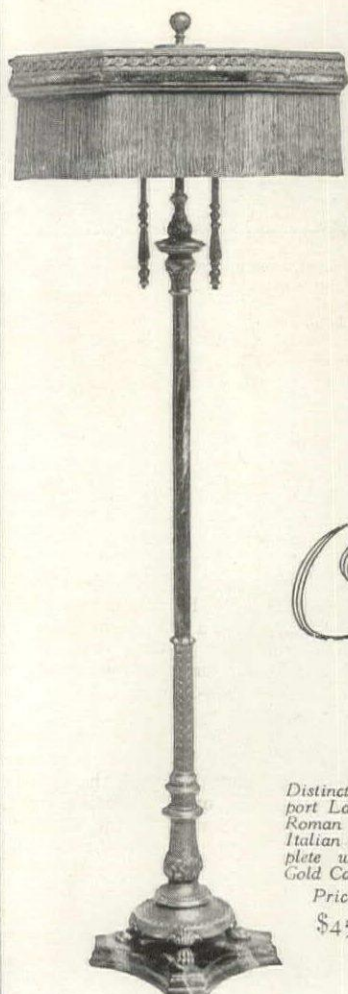
Chippendale did not so much originate new chairs as play, with consummate skill, new variations on the old theme. He had a flair for the mode that amounted in itself, to genius; Gothic, Chinese, and Rococo, each of these he adapted to his taste, and the result was always English to the very core. Chippendale started the fashion for mahogany, which finally ousted walnut from its long run of popular favor, because he was the first to realize its limitations; he saw that it could not be treated like the highly figured and lustrous walnut with absolute success. For seats and backs he considered red leather had a "fine effect"; needlework was used, too, panels of French tapestry, and Chinese designs in silk damask and velvet, and many other materials.

The classic formalism which marks Robert Adam's decorated work was echoed in the furniture. Chairs were placed stiffly; they stood at regular intervals round the walls, each in its appointed position. To preserve balance the chairs were usually made in sets—two, four, a dozen, and so on. The little pull-out occasional chair was rather out of the single chair—when it was made—was a fine thing; almost too fine for everyday use, with painted panels, pale tints and delicate inlay on rare woods; but it was made to feel a little bit lonesome.



*A black lacquer billiard armchair with cushion in peacock blue. Courtesy of Barton, Price & Wilson*





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who will gladly help you secure any article necessary to your decorating scheme.



*This garden gate by James R. Marsh is a combination of a simple design of flat bars surmounted by delicate floral tracery*

**Decorative Wrought Iron**

*(Continued from page 45)*

Italian, and the beauty of which in arrangement and placing we owe to Mr. Welles Bosworth, architect. The center opening of the arbor on the upper terrace on John D. Rockefeller's estate at Pocantico Hills is one of the finest examples of this type of wrought iron. And how beautifully it is placed, looking out over those fine hills through such a gorgeous frame! The elaborate iron gateway between the heavy stone pillars is another example of Mr. Bosworth's work in the relating of materials and the producing of vistas.

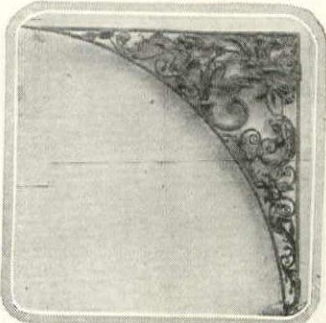
A famous architect in New York, one who studies every detail of the constructional beauty of the house, who considers iron grilles and doorways and balustrades as important as the stone foundation, who understands the inherent beauty in every kind of building material and knows all the ornamental possibilities of brick, or the beauty that can be developed from wood, said recently that he felt, in America, we were just beginning to realize the possibilities of decorative beauty in wrought iron and to create, as it were, a new period in this ornamental material, making wrought iron that has gaiety and humour, as well as ornamental design.

Unquestionably each architect should, with this point of view, design the iron necessary and fitting for the house he is developing. It should have a personality, a quality that has nothing whatever to do with old traditional beauty, but which may be incorporated in his scheme of architecture, and, when the house is finished, seem to have been created with the very plan of the structure.

We are showing some beautiful designs of ultra modern iron work along these wise lines. These iron doors and grilles were created for the exact house, doorway, and window in which they were placed. They show an entirely new feeling in wrought iron, a return to Nature for design, but Nature seen with a humorous feeling,—bird feathers that trail off into quaint and curious scrolls, and little birds that look about with curiosity and amazed delight to find they have contributed so much to the return of fine craftsmanship in this country.

One doorway, designed by H. T. Lindeberg, presents a combination of building materials handled with imagination and executed with rare technical skill. The brickwork of this house is finely developed, just a hint of a pattern with header brick cutting through in the form of a diamond. The door and the door frame are of rich weathered oak, as is the half circle about the wrought iron pediment, securely and firmly placed on the lintel. Here again we find birds lending themselves to humorously conventional

*(Continued on page 102)*



*Designed to serve as a decorative hinge, this example by James R. Marsh is in the modern style of wrought iron technique*



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Such rarities are seldom seen; thick, sparkling, velvety. Some of my rugs are now in museums, many were pictured in leading rug books. Volume of supply is off 90% since 1914, and will fall more. Persia is bare of antiques today. Each rug is a collector's dream, the best of over 10,000. That is why I have sold rugs in all of our large cities. Descriptive list on request; then, if you like, I will prepay an assortment on approval.

Write for descriptive list.

L. B. Lawton, Skaneateles, N. Y.

## Decorative Wrought Iron

(Continued from Page 100)

treatment and oak leaves and cones woven into a rich garland. In the two panels of the door frame which extend out into the brick, delightful wood carving appears, squirrels forming a conventional half circle which finishes in a tiny branch, producing the nut which the squirrel is so cheerfully devouring.

A delicate iron grille covers the window in the oak door, shown on page 43, and the hinges and ring latch are of a very simple design of wrought iron, so well executed, so appropriately placed that you are scarcely conscious of it until you investigate the detail of the supreme beauty of the doorway as a whole.

There are numberless places in and about the house where wrought iron may be used. Stairways within and without may very appropriately be made of this material, for it is one that yields easily to a graceful turn on a rounded flight or to a sudden twirl at the bottom of a straight one. Balcony rails, window or doorway grilles, gates, fences, lamp standards, and all manner of hardware for hinges, escutcheons, and clasps are suitable subjects for wrought iron. And the curious thing is that if we should look

around the neighborhood, the chances are we would find some iron worker—a German most likely—who can work from our designs or, in the true craftsman spirit, from his own.

As for the manner, style and spirit of our wrought iron, let it be whatever we happen to like best. If we are fond of the gracefully dignified English and Colonial work, let us have that; if we lean toward the florescence of the middle French, let us use that, by all means; and in the same way, if we like the delicate tracery of the Spanish or the richness of the Italian or the sturdy beauty of the south German, let us, for goodness' sake, make our choice according to our own impulses. For right now we Americans are in a pretty lucky predicament. Having nothing in wrought iron definitely our own, we have everything in the world to choose from. Least of all should we try self-consciously to establish something with "true American significance." When we have something to say in our wrought iron we will say it; but until then, we might as well enjoy letting those who have been saying it so beautifully for so long, say it for us.

## Are You Redecorating?

Perhaps your rooms are done in a certain period or style. Sometimes it is hard to choose a picture or an etching which will harmonize and be in keeping with its surroundings.

House & Garden will be glad to make suggestions and furnish you with the names of galleries and dealers who specialize in the different schools of art.

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30 Years Building Fireplaces

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SERVICE TABLE WAGON  
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- (1) Has large broad Table Top (20x30 in.)
- (2) TWO Undershelves (to transport ALL the table dishes in ONE TRIP.)
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- (4) Double End Guiding Handles.
- (5) Equipped with four (4) Rubber Tired "Scientifically Silent" Swivel Wheels.
- (6) A beautiful extra glass Serving Tray.

Write for descriptive pamphlet and dealer's name.

THE COMBINATION STUDIOS

504-G Cunard Bldg., Chicago, Ill.

## The Bungalow Problem

(Continued from Page 61)

American style of architecture, which style conveys a great sense of refinement and good taste for the least expenditure of money than any other style that has been attempted in this country. On this building there was no necessity for decorative trim. The entrance portico is of the simplest character. On one end, off the dining room, the roof is carried down to create a porch. A simple lattice around the corner posts will afford a base for vines. Although the front elevation shows a fairly plain expanse of roof, the rear is broken into a pleasing re-

petition of gables by the introduction of the second storey.

This type of Colonial design was the logical expression of a sturdy, well-bred race of people who were forced by circumstances to build their houses as simply as possible, but, straight thinkers that they were, they put together the materials that were at hand in a perfectly logical manner so that even their most unpretentious houses challenge our admiration today. The average "bungaleer" may safely study the work of this early period in his quest of material for his bungalow.

## The Gallic Trend in Domestic Architecture

(Continued from page 54)

some minds is a house of Norman inspiration. People with restricted architectural outlook would naturally prefer a Victorian house with 1876 jig-saw fretwork or so-called "Colonial" monstrosity, loaded with a surfeit of out-of-scale architectural "features" illogically applied, because they are familiar with them. When pinned down to give a reason for their preference, they take refuge in the shibboleth of sticking to national tradition!

Now the writer flatters himself that he has always staunchly stood up for national tradition in architecture, and Anglo-Saxon traditions of all sorts. In these pages he has urged a closer study of earlier American architectural tradition and its adaption to modern needs. But adherence to tradition is one thing, and falling into a rut is another. When a well known writer in an architectural magazine, in his fervid professions of loyalty to national tradition, decries the influx of French, Italian and Spanish styles in American domestic architecture, he needs to be reminded that national tradition has always grown and profited by the infusion of foreign elements, exotic elements, if you choose so to call them. Foreign infusion, indeed, is its very life. National tradition in architecture can no more stand still than can anything else in nature. It must either go forward or backward.

Furthermore, it should be remembered that a very specific phase of Ameri-

can architectural tradition is of definitely exotic origin. That phase is the Georgian style—which so many persistently miscall "Colonial"—a style that we have so commonly used that we are sometimes tempted to forget that we did not originate it. It was brought into England from Italy and developed and modified under the aegis of Inigo Jones, Sir Christopher Wren, and their successors until it became a national institution. Thence, in the natural order of events, it was transplanted to the American Colonies.

The illustration and plans of the house at St. Martins sufficiently tell its story. Apart from noting that the ramped wall at the northwest corner is intended to connect with the flower garden wall, when it shall be built and all the planting completed, it is unnecessary to make any detailed comment. What is necessary, is that people should understand the value of fresh motifs in our domestic architecture and appreciate the value and meaning of just such instances as that before us. The house at St. Martins is not a reproduction of any one Norman prototype. It is an adaptation of the manner. And it is just through such well-considered adaption that our national tradition in architecture has achieved its rich, robust growth. It is just by such assimilation of exotic elements and properly digested adaptation of them that its vitality will be preserved.



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Complete instruction by correspondence in the use of period styles, color harmony, composition, etc. Course in Home Decoration for amateurs. Course for professionals. An agreeable and lucrative profession. Start any time.

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Have your evening clothes pressed and waiting on Night-rack.

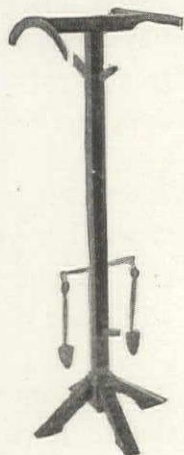
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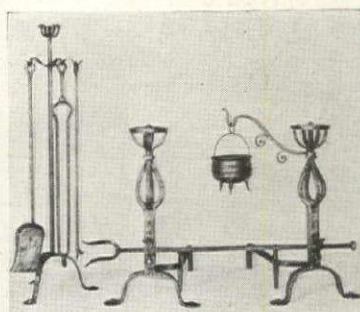
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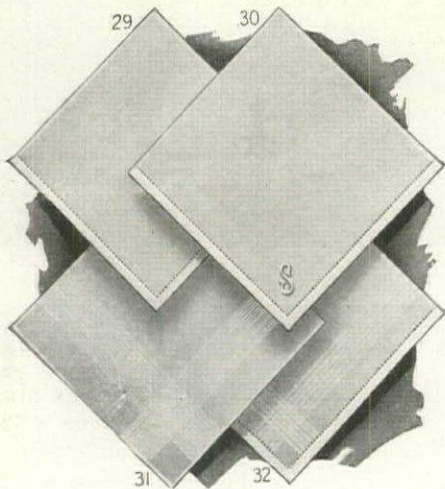
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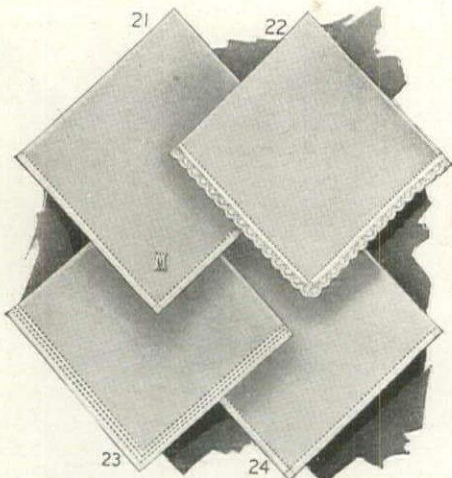
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- 21. Ladies', Pure Linen, Initialed, --- 25c each
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The barn and the cottage, after sliding on skids for a quarter mile and a half mile respectively, met happily on the foundations of the house destroyed three or four years previously by fire.

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As a rule houses rise fresh from the ground with a no more tangible guide than a set of plans and specifications. But the exception to this rule is becoming more and more popular. Houses are being made from barns, from cottages too small, and from old foundations; still under the guidance of plans and specifications, to be sure, but with the fine flavor of something that has lived and been lived with before.

The example shown here is unusual in that it is a growth from the usual types of beginnings. The original dwelling burned to the ground several years ago and left a set of perfectly usable foundations. A barn of just the right size to serve as the main section of house was found half a mile away, was dragged on skids to its new building place. (This dragging of a building bodily, by the way, is not a thing bodily, by the way, is not a thing

(Continued on page 108)



Window openings were pierced in the barn walls, an east wing begun, and the cottage secured

A year after its completion the house was on intimate and friendly terms with its surroundings







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Shown at the better stores in the United States and Canada. A catalogue will be sent on request.

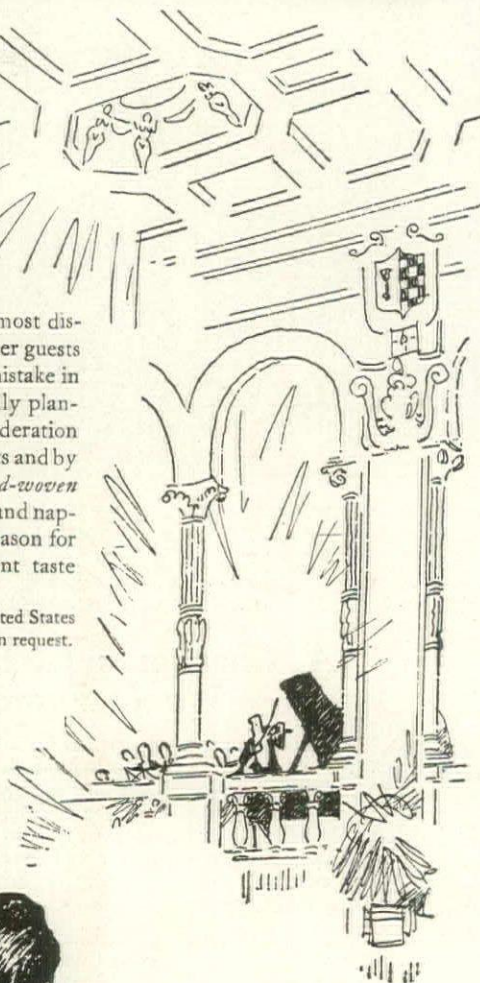
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INCORPORATED

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Identified by the Fleur-de-lis and the words, 'IRISH HAND-WOVEN LINEN DAMASK,' woven on the end of table cloths and napkins.



One of the reasons for building from a barn is a living room whose essential decoration is based upon the honest structural note of ancient and powerful timbers in walls, ceilings and floors.

## An Architectural Wedding

(Continued from page 106)

to present too serious difficulties unless the route over which it is to be taken is extremely rough and hilly.) A small farm cottage, more nearly at hand, seemed exactly the sort of thing to be used as a wing—and a wing it became. Unfortunately there was no other available cottage in the neighborhood which might have served as a balancing wing, so it became necessary to build one in the usual manner. The only altogether modern section of the house. The skeleton of such a structure—timbers almost unobtainable in a well seasoned state—performing its very essential task if left exposed, as in the living room of this particular house, for an unequalled background for the interior decoration.

Hiss & Weekes were the architects of this unique and very successful bit of restoration and Clarence Fowler, the landscape architect of the grounds



Lilacs help blend the house and its surroundings and aid in the feeling of a well-planned and authentic







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Throw open your home to the benefits of the great outdoors. Flood it with sunshine and fresh air. *Air-Way* Multi-fold Window Hardware now permits you to make a sun room or sleeping porch of any room. To get the utmost enjoyment out of your new or remodeled home, make sure that *Air-Way* is specified.



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"A Hanger for any Door that Slides."

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Minneapolis Chicago New York Cleveland Los Angeles  
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RICHARDS-WILCOX CANADIAN CO. LTD.  
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## An Architect, A Painter and A Sculptress Joined in Designing This Exquisite Lamp



The lines, proportions and coloring of most of the lamps you see in these days of commercialism are the work of designing departments of large factories. They are the fruits of a deep knowledge of what makes a "popular seller." Put some people, the **Decorative Arts League** committee felt sure, would like a lamp designed purely with an eye to good taste, a lamp of artistic proportions and harmonious tones, a lamp embodying grace, symmetry and beauty rather than the long experience of the "salesman-designer" of what seems most in demand in retail stores. Hence this exquisite little lamp you see pictured, "Aurora" as it has been named by an artist, because of the purity of its Greek lines and tones.

### A Labor of Love

For the delicate work of designing a lamp that should be a real work of art instead of a mere unit in a factory's production, and yet should be a practical and useful article of home-furnishing, the League enlisted the enthusiastic cooperation of a group of talented artists—one a famous architect skilled in the practical requirements of interior decorating, one a painter and genius in color-effects, and one a brilliant sculptress, a student of the great Rodin in Paris.

They caught the spirit of the League's idea and the designing of a lamp that would raise the artistic standards of home-lighting became to them a true labor of love. Model after model was made, studied and abandoned, until at last a design emerged with which not one of the three could find fault.

### Every Detail Perfect

One style of ornamentation after another was tried out, only to yield in the end to the perfect simplicity of the classic Greek lines. Even such a small detail as the exact contour of the base was worked over and over again until it should blend in one continuous "stream" with the lines of the slender shaft. The graceful curves of the shaft itself, simple as they seem in the finished model, were the results of dozens of trials. The shape, the exact size, and the soft coloring of the shade were the product of many experiments.

The result is a masterpiece of Greek simplicity and balance. Not a thing could be added or taken away without marring the general effect—not the sixty-fourth of an inch difference in any moulding or curve but would be harmful. And yet with all the attention to artistic effect the practical knowledge of an experienced interior decorator has kept "Aurora" in perfect harmony with the actual requirements of the home. It blends with any style of furnishing, it adapts itself to boudoir or foyer-hall, to library or living room. And wherever you place it "Aurora" will add taste and refinement besides furnishing, with its tiltable shade, a thoroughly practical and mellow light wherever required.

In the exclusive Fifth Avenue type of shops, where lamps that are also works of art are shown, the equal of this fascinating little "Aurora," if found, would cost you from \$15 to \$20—perhaps more. Yet the price of this lamp is but

**\$3.50**—Think of it!

Only the **Decorative Arts League** could bring out such a lamp at such a price. And only as a means of widening its circle of usefulness could even the league make such an offer. But with each purchase of this beautiful little lamp goes a Corresponding Membership in the League. This costs you nothing and entails no obligations of any kind. It simply means that your name is registered on the League's books as one interested in things of real beauty and art for home decoration, so that as artists who work with the League create new ideas they can be offered to you direct without dependence on dealers.

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No matter how many other lamps you have in your house, you will always find a place just suited for this dainty, charming little "Aurora." 16 inches high, shade 10 3/4 inches in diameter; base and cap cast in solid Medallium, shaft of seamless brass, choice of two color schemes—rich statuary bronze with brass-bound parchment shade of a neutral brown tone; or ivory white with golden yellow shade. Inside of shades is tinted old rose to give a mellow light. Shade holder permits adjustment to any angle; push-button socket, six feet of lamp cord and 2-piece attachment plug. You will rarely, if ever, get such a value again. Send no money—simply sign and mail the coupon, then pay the postman \$3.50 plus the amount of parcel-post stamps on the package. Shipping weight only 5 lbs., so postage even to furthest point is insignificant. If you should not find the lamp all we say of it, or all you expected of it, send it back in five days and your money will be refunded in full. Clip the coupon now and mail to

**Decorative Arts League**  
175 Fifth Avenue, New York, N. Y.

**Decorative Arts League** (175 Fifth Avenue, New York, N. Y.)

B. O.  
You may send me, at the member's special price an "Aurora" Lamp, and I will pay the postman \$3.50 plus the postage, when delivered. If not satisfactory I can return the lamp within five days of receipt and you are to refund my money in full.

You may enter my name as a Corresponding Member of the **Decorative Arts League**, it being distinctly understood that such membership is to cost me nothing, either now or later, and is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration.

Check finish desired—

Statuary Bronze ☐ Ivory White ☐

Signed.....

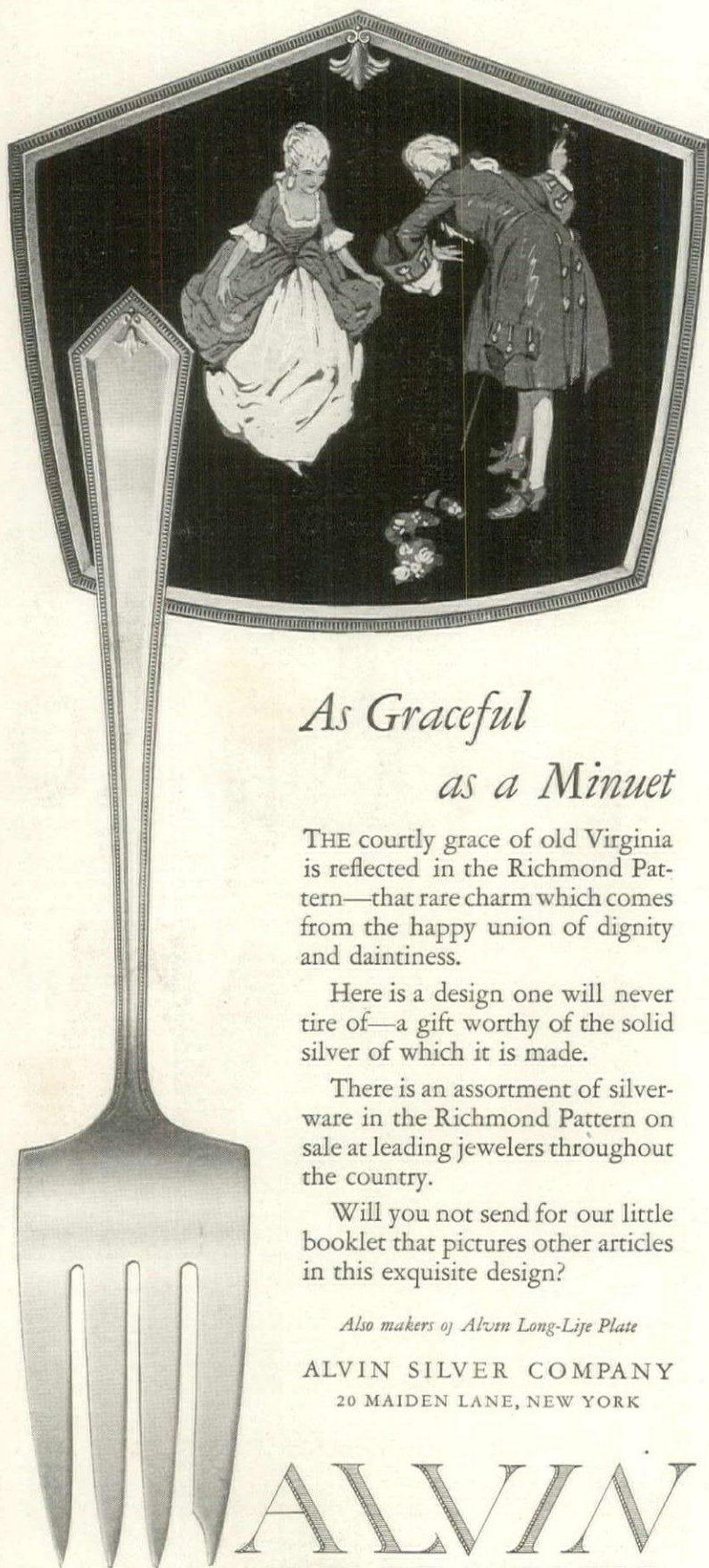
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# The Richmond Pattern

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## If You Are Going To Build

(Continued from page 66)

the neighborhood that have more window space than walls, and see how much less interesting and attractive they are than those which are fenestrated with greater discretion. Then see the difference on the inside and judge the comparative lightness and airiness. The chances are that you will find the house with fewer and smaller windows, if window shades are used intelligently, to be just as pleasant in every way as the one with the greater expanse of glass.

Generally speaking, there is very little choice between the double-hung-sash and the casement types in matters of comparative beauty and convenience, granting that both are well made and properly installed. It is more a question of taste. The double-hung-sash has a certain dignity, the casement a certain picturesqueness. For example, there is stateliness about a house or room done in the Georgian manner, or in any classic derivative, which suggests the use of a flat, sliding window, just as there is a liveliness in the English vernacular styles, a romantic aspect to Tudor rooms, and a quaintness about our own farmhouse types of interiors and exteriors, for which the flare and variety of the casement seem best suited.

There are certain things which are perhaps more easily handled in connection with double-hung-sash windows than with casements. There are outside shutters, for instance. They cannot be combined well with casements, especially if the casements open out; nor are shutters, as a matter of fact, a traditional or conventional accompaniment to architectural styles that suggest the use of these hinged windows. On the other hand they can be used conveniently with double-hung windows. Screens have been heretofore a somewhat annoying factor when used with casements, especially when the casements open out—and casements, for many reasons, should open out; but the difficulties in this direction have been eliminated to a great extent by the use of screens that roll down from the top of the window frame, by casement adjusting arms that work through the sill, and by screen sash that are hinged to the inside frame.

When you come to examine the various sorts of windows made in stock sizes and patterns, many of which are beautifully designed and executed as well as reasonably priced, you will find a bewildering array. There are casement windows that open out and open in; that swing from the top or from the side; ones with sash and frame of steel or of wood; windows with a single sash or with as many as eight or more; with rectangular, diamond-shaped, or irregular, leaded panes, or with the familiar wooden mullions. In short, there is a kind to suit almost any taste or purse. In double-hung windows there is the ordinary type in most general use on which have been worked a number of interesting variations tending toward greater efficiency in cleaning (a sometimes provoking feature of the double-hung sash) and ventilating. Certain sashes of this type are designed to slide completely into an added upper part of the window frame, thus making it possible to get a full opening, instead of a half opening, and the subsequent 100% ventilation. Others are designed to swing in at certain positions on taking off a removable guide strip, thus giving access to the outside of the sash on cleaning days and avoiding an extremely awk-

ward and, at times, hair-raising operation.

In considering the window's task: that of letting in daylight, there is a chance to use some discretion. The thought of a room flooded with sunlight is a pleasant one, but actuality is apt to seem a little glacial at times; for too much direct light, especially from above the level of the eye, can be very trying. That is why comparatively low windows in rooms with a sunny exposure are a wise precaution. Large high windows should be left for rooms that face the north or for rooms that are shaded from without.

The color and intensity of the light that comes through the window is controlled by curtains and hangings. In other words, the side draperies are used primarily to frame and soften the light, and the sash curtains to diffuse and color it. But, where a window has been given a pleasing architectural trim, or where this trim is an essential part of the architecture of the room, it is wrong to swathe the windows in draperies that hide the trim.

When it comes to the part windows play in ventilating the room we cannot be too exacting in our requirements. During the warmest weather when we want all the air we can possibly get, those windows which open completely will be a great comfort. Casement windows do this, as do the type of double-hung window whose sashes appear altogether when desired into a compartment above the frame itself. A direct draft is an almost impossible thing to avoid unless some sort of patent deflector is used on the sill, unless multiple casement is used, unless an upper row of small sash swings in on a bottom hinge or out from the top hinge, through which the blowing in will be spread at the source.

A lot can be said for the quality of the view seen through a window. It is in itself an attractive and appropriate frame. When the sight from a bottom window takes in a vast expanse of valley we will want the window to overlook to be broad and low rather than tall and narrow; just as we should want a small window where it is desired to pin the attention on some particularly attractive object near at hand. And we must feel no hesitation about using small panes in a window sash for fear of destroying the view, because this is precisely what mullioned and leaded panes do not. On the contrary they add interest and beauty to the extent that they are interesting and beautiful themselves.

The treatment of the inside trim about the window is something to be considered with fine regard for the character of the roof and for the type of sash. The length to which the part of window decoration may go is illustrated in the absolute lack of a trim whatsoever in the interesting small casement shown on the first page of this article, as contrasted with the rich elaborateness of the pilasters, arch and cornice of the Colonial example opposite.

This difference in trim treatment is due to the totally different mechanism in the two types. The frame of a double-hung window must enclose sash weights, rope, and pulleys; whereas that of the casement need carry only the hinges on which its sash are hung. Thus the trim of the former must necessarily assume some importance while that of the latter may be as inconspicuous as the designer cares to make it.



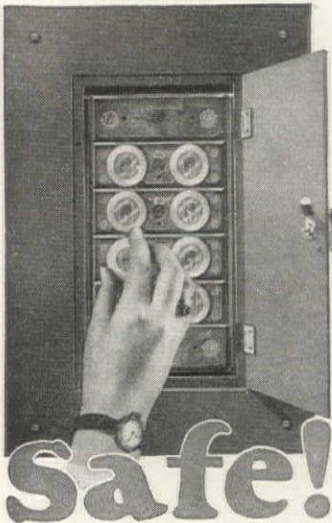
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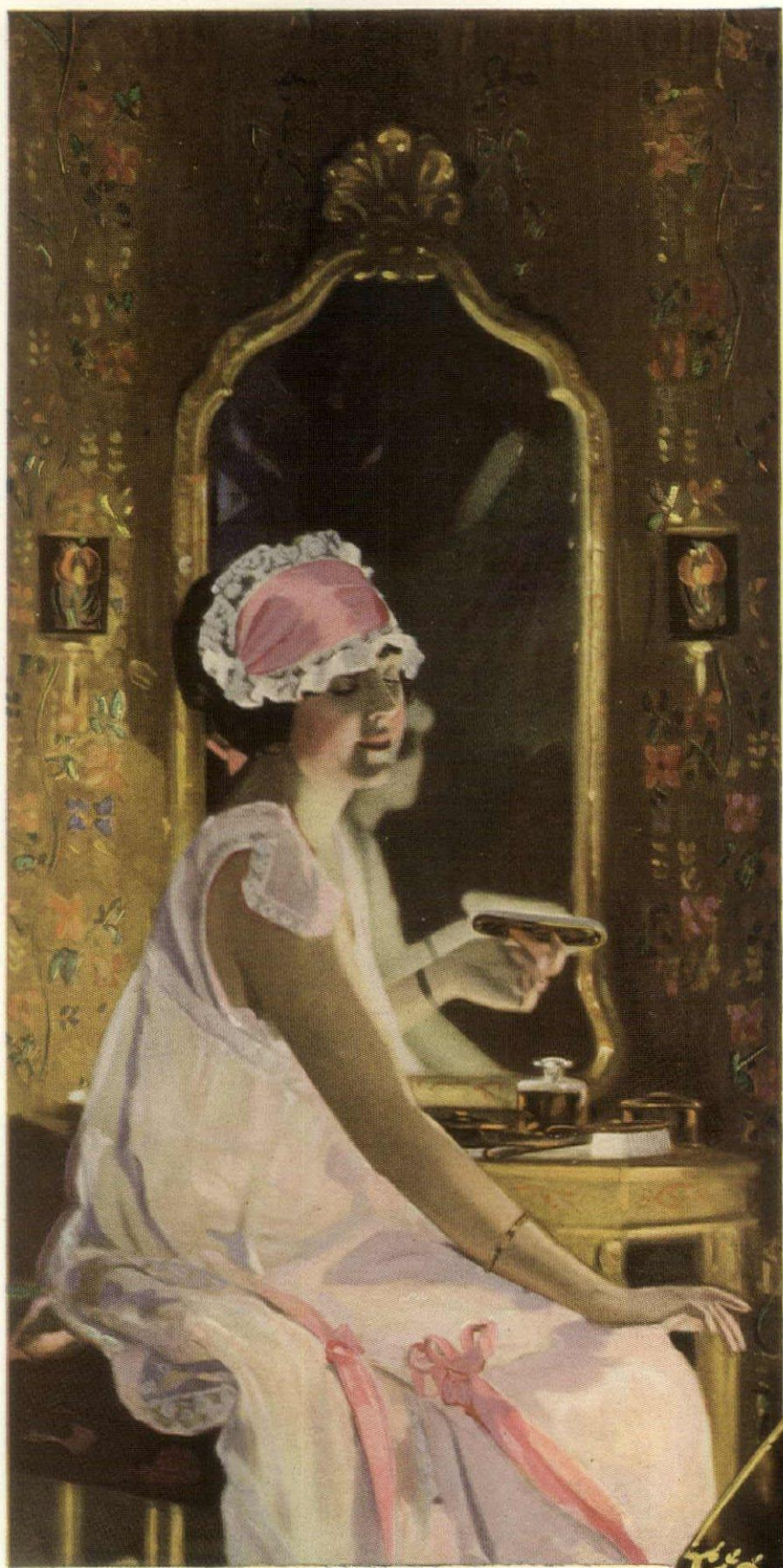
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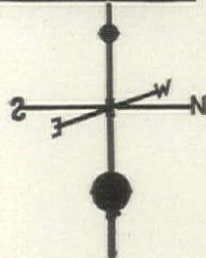
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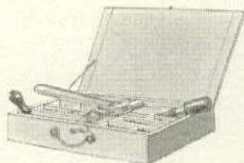
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*Oriental influence is evident in this Mexican maiolica bottle, made about 1750*

## The Maiolica of old Mexico

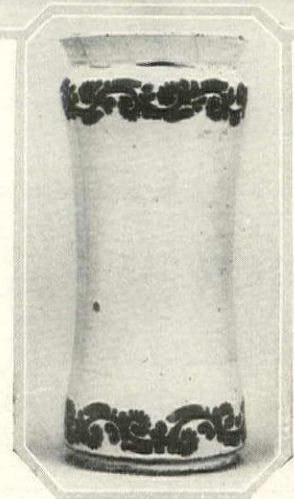
(Continued from page 56)

come to know of the existence of a native Mexican maiolica ware. Previous to this discovery it had been assumed that the pieces of tin-glazed pottery found in Mexico were all of Spanish origin and from the potteries of Talavera. Through the researches of Barber, Ventosa and others it has been shown that true maiolica was produced in old Mexico throughout a long period. Indeed, by the middle of the 17th Century a Guild of Potters was actually organized in Puebla to protect the interests of the Mexican potters. Regulations were adopted by this Guild, fixing the proper preparation of the earths and glazes used in maiolica manufacture, the grading of the wares, styles of decoration, sizes of such utensils as the *albarelli* (drug-pots) etc., as well as the prices to be asked by manufacturer and dealer. Other matters also came within the things its members were required to mark their wares with a distinctive trademark consisting of an initial or monogram device of the potter and heavy were the penalties imposed on those members of the Guild who trans-

gressed its regulations, and on who falsified the mark of any potter. After 1676 the Guild of Potters apparently fell upon lean years and record appears to suggest that its tige was later revived. Research however, disclose the cause of this den inactivity; importations of European maiolica may have had some to do with it, or political disturbances. The Mexican maiolica anted the year 1700 is strongly influenced the Moresque style, as evidenced the scroll and strapwork decorative these early pieces. There is a very portant example of this genre t found in the blue and white tiled of the Chapel of the Rosary in Church of Santo Domingo in Pu which edifice dates from 1690. other 16th century influence was course, purely Spanish, marked decoration of birds, animals, and ures of saints, with, of course, particular "turn" given such decor by the native Mexican potters. In the 17th Century Mexico b to import Oriental ceramic wares tensively, as her own products may



(Above) Oriental ornament appeared in the native Mexican maiolica in the 17th century. This bowl shows Oriental influence in the design of the blue decorations.



The silhouette style, such as that found in the blue decorations at the top and bottom of the albarelli, began to appear in the first half of the Eighteenth Century



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## The Maiolica of old Mexico

(Continued from page 114)

have proved sufficient for an increasing demand. For some time after this oriental influence held sway with the Mexican maiolica decorators. This is particularly true of Chinese motifs. Just as pseudo-Chinese decoration was being developed by European ceramic artists, so too did such an oriental influence display itself in Mexican maiolica, with which it held popularity till the close of the 18th Century. After that it disappeared in Mexican wares, except in occasional examples.

The Mexican maiolica of the early 19th Century followed the later Spanish Talavera style of polychrome ornament, debased, it is true, but highly decorative. Nearly the whole period covered by the first three quarters of the 19th Century of Mexican maiolica found its keynote in gaudy decoration, though none the less interesting.

As might be expected, the Mexican potters employed their greatest skill in the service of the church and produced an extensive series of tiles for the decoration of the facades of ecclesiastical edifices. Fonts, holy-water stoups, altars, shrines, figurines, etc. were in great demand by the Mexican church-builders. For the rest, innumerable articles of domestic utility were produced by the potters of old Mexico. Not the least interesting of the maiolica pieces were those made for the flower-loving people of this foster-child of Spain,—jardinières, flower-pots, bowls, urns and vases, including those in the form of the *albarelli* already referred to. The maiolica-makers also turned heraldic art to good account and inset in the walls of many of their houses maiolica panels ornamented with the bearings of their owners.

As to the varieties of old Mexican maiolica, Barber classed them as follows:

1: Those produced before the year 1800 in (a) the Moresque style, (b) the Spanish or Talavera style and (c) the Chinese style;

2: Those produced in the 19th Century in the Mexican or Pueblan style. These were decorated in polychrome.

It will be noticed that the distinguishing characteristic of the Mexican blue monochrome maiolica is that of the blue in relief, whereas the blues of the maiolica wares of Spain were thinly applied with no perceptible raised

portions on their surfaces.

The metallic lustres found in the Spanish maiolica of Malaga and of Valencia, and the Italian lustred maiolicas of Gubbio and Deruta have no counterpart in the maiolica wares of Mexico, whose fabriques appear never to have attempted this genre of enamelled earthenware.

Apropos the blue monochrome relief decoration of Mexican maiolica, it is of interest to point out that through the last four decades of the 17th Century the Mexican ceramic decorators employed, as one of the several Talavera styles of decoration, the “Tattoo” patterns, which consist of placing innumerable monochrome dark blue dots and dashes on an enamelled white ground between the main motifs of the decoration.

Birds, flowers and animals appear in silhouette form in the decoration of many of the Mexican maiolica pieces made during the first half of the 18th Century. When the Chinese influence came in, the earliest of the pseudo-oriental pieces employed grounds of dark blue with the decorative motifs worked out in white reserve. This order, a little later, came to be reversed. Next oriental figures, and still later came the Mexican maiolica pieces decorated with irregular medallions of alternating blue on the white medallions or in white on the blue ones.

Both white and red clays were employed by the Mexican potters in mixtures throughout some three centuries of this craft, the white clays being softer in body. As the different degrees of heat to which the various pieces of the same clays were subjected simultaneously produced a decided difference in the tints of the glazed wares, one cannot go by the tint when determining the antiquity or the *botega* of the piece or of the natural *locus* of the clay.

Dr. Barber has pointed out that all the dark blue potters' marks appearing on Mexican maiolica pieces occur on those which were produced in the 17th Century, while black marks and brown marks fall within the period of the first half of the 19th.

Unfortunately, perhaps, from the collector's point of view, the old Mexican maiolica pieces have been imitated by modern Mexican potters ever since.

## Uncommon Hardy Shrubs For The Border

(Continued from page 74)

somed shrub of its season, for in late May it has many pea-like blooms. It is excellent as a specimen or it may serve as an accent in the border. Should be pruned only in the summer, when all the old wood should be removed. Will thrive in any good soil but prefers a light sandy one.

Chinese fringe tree (*Chionanthus retusa*):

This variety is not as well known as its relative *C. virginiana*, but it has the admirable quality of blooming a week or two earlier. It has a spreading habit, dark green foliage, which is rather coarse, and white flowers in panicles two to five inches long. These are fragrant and appear in late May. This

shrub may be used as a specimen or an accent plant. Prefers sandy loam in a sunny position.

Russian Olive (*Eleagnus angustifolia*):

A deciduous shrub or small tree which will grow to twenty feet in height. Has handsome silvery foliage and many inconspicuous flowers, which are very fragrant, in June. In the fall it has yellow fruit which is attractive and very decorative. It will thrive in any well drained soil, including limestone.

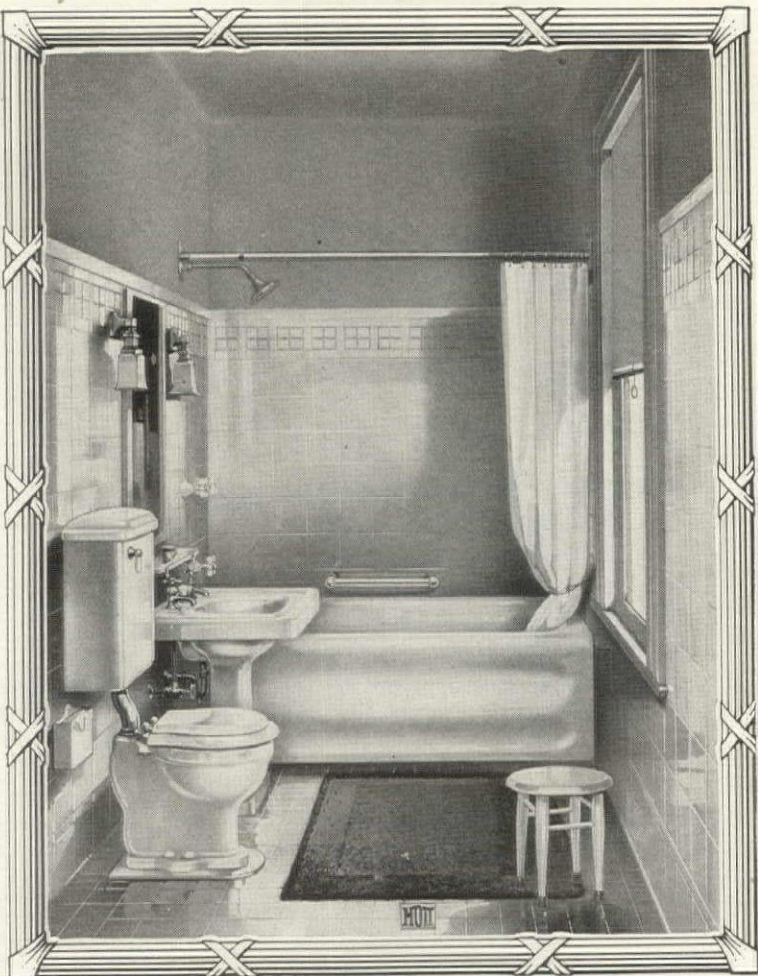
Goumi (*Eleagnus longipes*):

Is another member of the same family which may be grown for its fruit alone, which is scarlet and exceptionally decorative.

(Continued on page 124)



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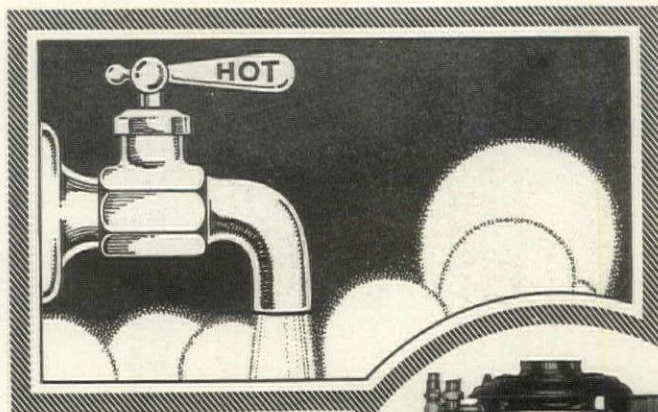
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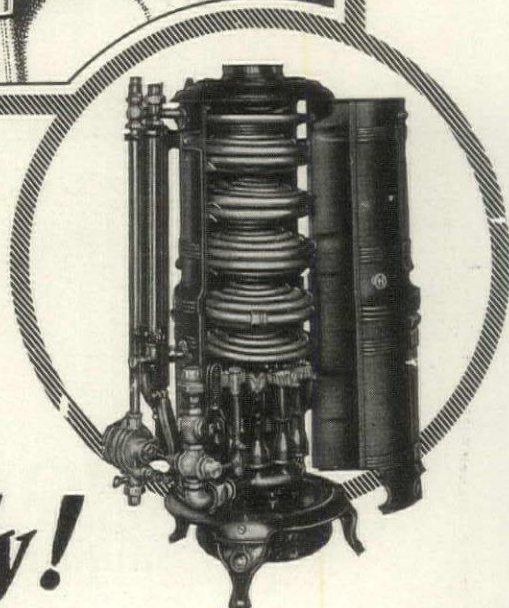


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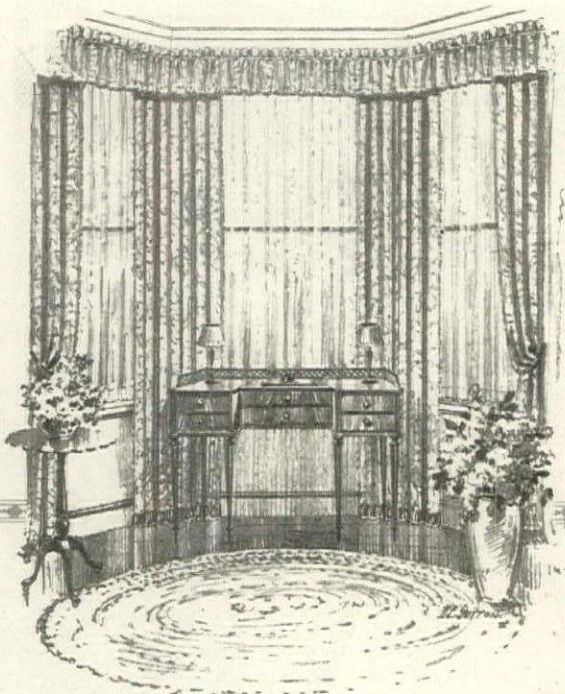
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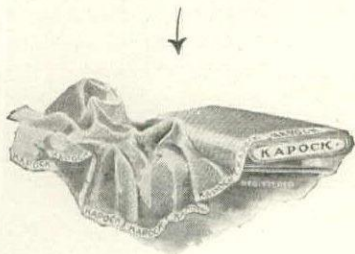
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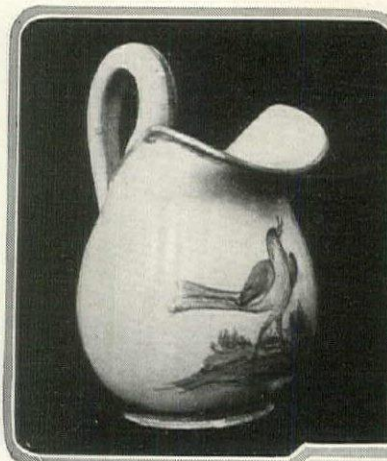
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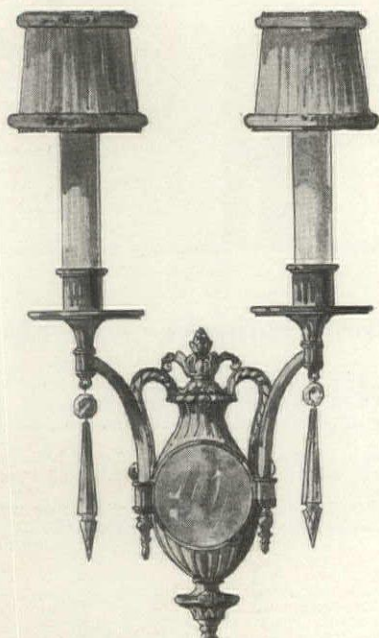
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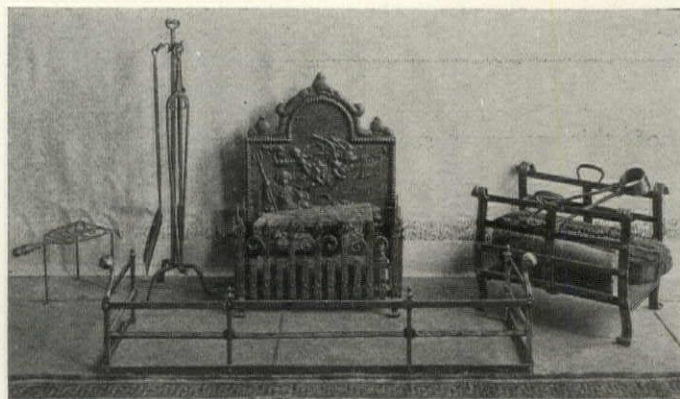
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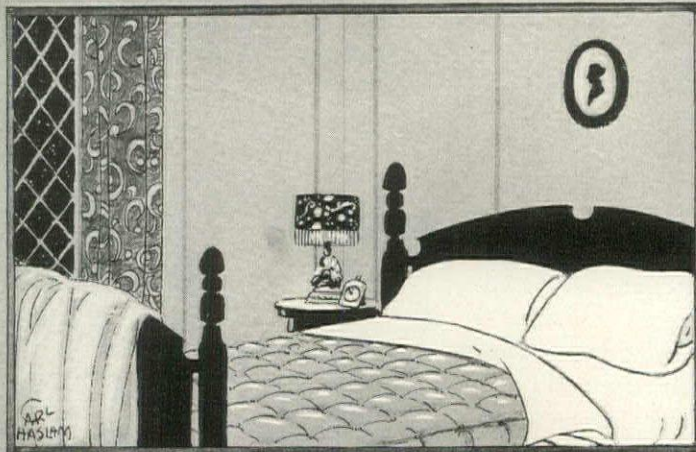
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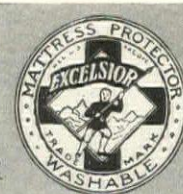
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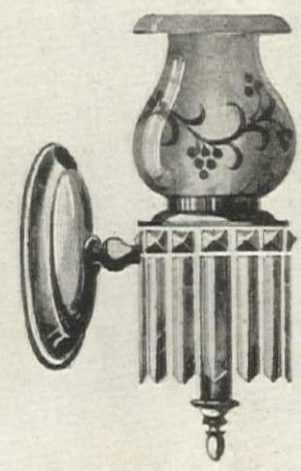
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*The English cottage type has no particular locality. It lends itself to stucco over hollow tile, expanded metal or wood lath. The interesting roof can be of shingle, tile or slate*

### Evolving a House Plan

(Continued from page 50)

your imaginary Dutch Colonial on the actual site, you may be forced to recant and go over to the camp of the English cottagers. The site has a great deal to do with the kind of house you ultimately build.

For example: the truly Italian type of house is rarely at home in the average American suburb. It has to be so adapted and changed that, by the time the building is actually erected, there is little left of the original Italian purity. On the other hand, the Dutch and Georgian Colonial and English cottage types are all amenable to the average suburb or small town. The Spanish type, such as pictured here is more at home in the South, Southwest and in California.

Since most people select the design first and arrive at the plans afterward, it is well to understand the general layout of each of the four groups pictured here.

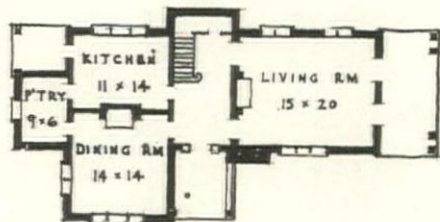
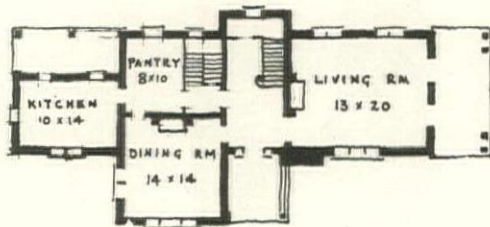
The Dutch Colonial and the Georgian are usually planned with balance in mind. The hall extends from the front door to the back. On one side is the living room, which may open onto a living porch; on the other is the dining room with pantry and kitchen behind; or the kitchen may be in a wing

that balances the porch on the other end. In each of these cases the hall may be reduced and an extra room placed at the rear of the first floor.

Something of the same regular characterizes the plan of the English cottage design. In the Spanish, however, the house is built around a patio, a characteristic Spanish feature. It is a one-story house and, in small design, not so much leeway is possible in the arrangement of the rooms.

For three of these designs we are suggesting two plans; there are numerous other possible variations. Find a variation that seems to meet your requirements.

This, in simple terms, is the most pleasant way to arrive at the plans for a prospective house. Having crystallized your ideas that much, you can then consult an architect. Do not turn your rough sketches over to the local builder. This would be as fatal as sending a Rolls Royce to be repaired to a garage that specializes only in Fords. It is conceivably possible to build a good house without the aid of an architect, but it is highly impractical. For an architect is an economist in the long run; he knows how to conserve space and how to create it.



*Two variations for the first floor of the English cottage show a rearrangement of the service department. Ample living room space is provided. The windows would be wood or metal casements.*





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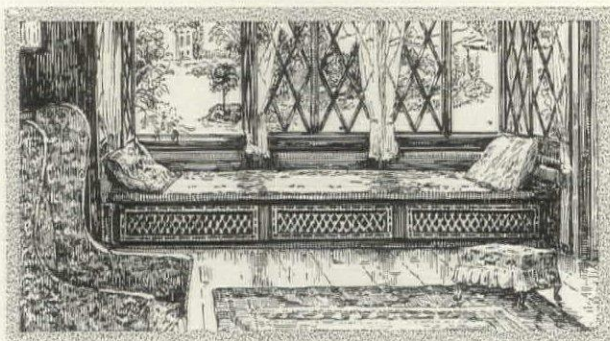
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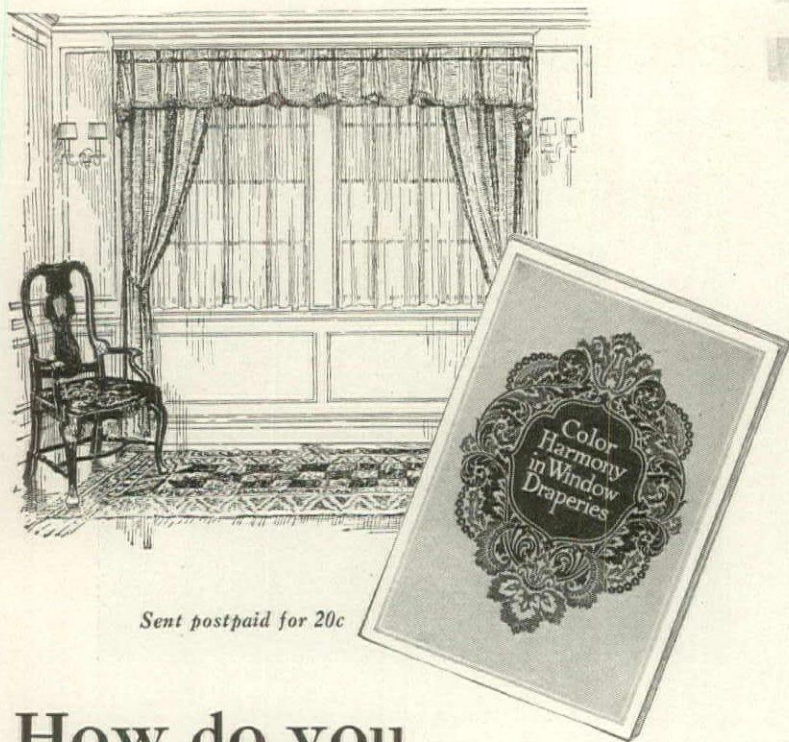
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## Evolving A House Plan

(Continued from page 122)

knows how to overcome structural difficulties, and, if he is a good architect, he can create, from your rough ideas, a house you will be proud to live in.

The four houses illustrated here represent four distinct and popular types, each of them good architecturally and suitable to the needs of the American family.

Red brick, stone or wood trim and shingle or slate roofing would be requisite for the Georgian design. The elevation shows a balanced grouping of windows with an ornamental doorway. A wrought iron railing each side of the entrance steps adds to the dignity of the portico. On one side is a porch, and on the other an extension. This extension may serve for kitchen, or for a breakfast porch when the kitchen is housed in a rear wing. The two chimney stacks surmounted by picturesque chimney pots carry out the balance of the design. A string course, or line of projecting bricks, between the first and second floor, affords a relieving shadow to the facade. Shadows are also supplied by the detail of the entrance, the depth of the eaves, and the coigning of the corners and by the dormers.

For the Spanish type stucco is the accepted material in wall finish—stucco over hollow tile, or over frame bonded by lath or expanded metal lath. This can be finished any color desired. The roof would preferably be of red tile. The pergola, which forms one side of the patio and runs along the full front of the house, may be roofed with rough cedar poles lashed together, making a picturesque foundation for vines. The windows of the two wings are quite simple in outline, although they may be given a protecting grille of wrought iron. The architectural feature is found in the treatment of the living room wall that faces the patio. Here the wall is broken by a simple door on

each side and between them the space is divided into three arches in relief in the middle of each arch a French door is placed. At regular intervals along this wall the ceiling beams are extended in the style of the adobe house, and form little catches for vines. Above the living room there are two decorative ventilators and further ventilation is afforded by openings up in the wall directly beneath the eaves. Shingle, clapboard, red or white-washed brick and stone can all be used for the Dutch Colonial house. One might even consider stucco over the bases suggested for the Spanish house. The roof would be slate or shingle. In this design it will be noticed that the main body of the house is repeated in a smaller and modified form as a kitchen extension. If one desired a larger house, perfect balance could be obtained by erecting a similar extension on the other end. This would serve for library or sun room. While there are many variations of the angle of the Dutch Colonial roof, this design, which affords for a slight flare at the eaves, is the most pleasing.

The Dutch Colonial is a deservedly popular type of house. It rests comfortably on the ground. It has long low lines. Although the second story is necessarily cut into by the slope of the roof, the dormers compensate for this reduction in bedroom space.

For the fourth type the English cottage is chosen. It can be built of brick with a slate roof and stucco with shingle. It offers a variety of roof lines which are not possible in the three other types. This irregularity in plan does not affect the windows, however; they are casements arranged in groups. The entrance is placed in the corner at the meeting of the living and dining room extensions. Two variations of the plan are suggested; both are livable and both show an economy of space.

## Uncommon Hardy Shrubs For The Border

(Continued from page 116)

orative as it is displayed on long drooping stems. The flowers are fragrant although inconspicuous, and appear in May. This is a very hardy shrub, and is native from Canada through New England, and southwards. Any well drained soil.

Snowdrop Tree (*Halesia tetraptera*):

A small flowering tree which has a graceful spreading habit, and abundant white flowers in late May before the leaves appear. It is the most conspicuous tree of this season. Its texture is coarse, but it is excellent in the shrub border. It has a twiggy and pendulous growth. Should be pruned in summer when only the old wood should be removed. Thrives in any soil as far north as Massachusetts.

Salt Tree (*Halimodendron aegyptium*):

A deciduous shrub which grows from six to ten feet high. It is of great value in seaside planting or any white alkaline soil, where it seems to thrive. It has a graceful habit, is fine textured, and in late June has attractive rose colored flowers among its silvery foliage. Japanese Witch Hazel (*Hamamelis japonica*):

An extremely hardy shrub which grows from ten to fifteen feet high, and has a compact and bushy habit. It has interesting orange and red flowers in February, even while there is snow on the ground. Later it has a handsome foliage which makes it very de-

sirable in the border plantings where it serves as a good filler and a background for other flowering shrubs. In the autumn it has a brilliant foliage of yellow, orange and purple. It prefers a moist, peaty and sandy soil, but will thrive in any well drained and rather moist place.

Golden St. Johnswort (*Hypericum androsaemum*):

A shrub with a compact and stiff dense habit which grows from two to five feet in height. It has an effective gray-green foliage and in late July and early August it has large terminal clusters of yellow flowers which bloom late in September. It serves admirably in the foreground of shrub masses or as spots of bright color in partially shaded places. It is native to the Carolinas but is hardly as far north as Massachusetts in any good loamy soil. Buckley's St. Johnswort (*Hypericum buckleyi*):

This is another variety which is more dwarf, growing in thick mats about a foot high. But it has an attractive foliage in the fall of bright scarlet, and is excellent for the edges of the border or for rock gardens.

Shrubby St. Johnswort (*Hypericum prolificum*):

Is still another of this interesting family. It grows to six feet in height and makes a dense graceful mass of

(Continued on page 126)





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The "Standard" Electric Heating Pad gives almost instantaneous warmth—mild, medium or intense as the case requires. And it is always ready—so often the old fashioned hot water bag leaks just when most needed.

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THE STANDARD ELECTRICAL APPLIANCE COMPANY  
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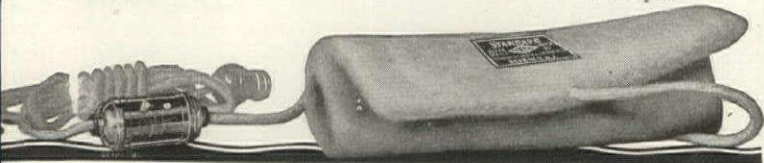
# Standard

the Pad Dependable



Warm sheets may prevent chills

For prompt relief of intense pain



Progress in reed and fibre furniture design is always reflected in Ypsilanti Furniture and for years we have been the originators of exclusive articles. For more than twenty years the women of America have shown a decided preference for Ypsilanti Furniture.

The Ypsilanti Line comprises all the usual articles made of reed or fibre and many novelties originated by us. We will be glad to give you the names of merchants in your city who sell Ypsilanti Furniture.

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Largest Makers of Reed and Fibre Furniture

# YPSILANTI Reed and Fibre FURNITURE

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The October issue of THE ARCHITECTURAL RECORD—The Annual Country House Number—will be included—NO EXTRA CHARGE—if you subscribe now to start November—a total of 13 valuable numbers for \$3.00

THE ARCHITECTURAL RECORD is an authoritative professional journal illustrating the work of leading architects throughout the country. From it you should obtain helpful suggestions regarding attractive exteriors, convenient arrangement and appropriate furnishings.

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Of course it won't hurt the rug," she rightly assures "Grannie." "It is a Whittall, and they wear and wear and wear, no matter how hard you use them."

Whittall Rugs are American made, faithful expressions of the rarest and most exquisite Orientals.

You will delight in their rich and soft color, in harmonious shadings and blendings as beautiful as the rose windows of a cathedral.

And Whittall Rugs are such fine examples of the textile art in material and weave that they will give a lifetime's service in the home, even though subject to unusually hard and severe treatment.

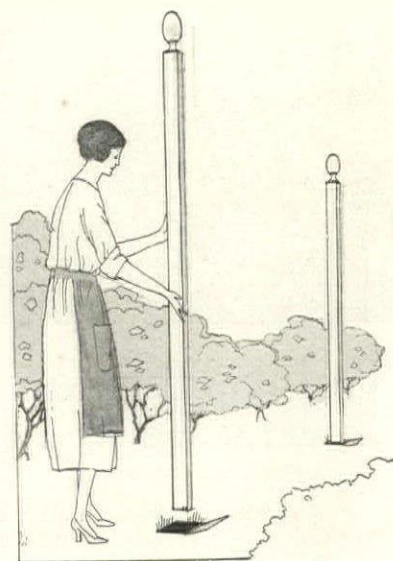
Send for our  
illustrated book

M. J. WHITTALL ASSOCIATES

120 Brussels Street

WORCESTER

MASS



After the wash is dried, these poles can be removed and the lawn no longer thus obstructed.

## The Linen on the Line

(Continued from page 73)

They are likewise fitted into sockets recessed in the ground and furnished with galvanized iron cap and hinged cover. These poles should be spaced a convenient distance apart, preventing too great a slack in line, and made with a type of head which allows for firmly securing the line. A pole of steel is light enough for a woman to carry easily and should be taken up immediately after the wash is dry.

With these types of poles the lines are kept clean with little exertion, the lawns remain unobstructed, and the backyard is given other functions besides being a place for the drying of

clothes, which is a welcome relief. Such a convenience, of course, is necessary on small properties where the backyard must also serve for lawn or recreation space with flower borders. On larger places a separate yard should be given to drying. It should be located close and easily accessible to the kitchen and laundry doors, but not so shadowed by the house as to lack abundance of sunlight. It can be screened from the other parts of the property by a shrubbery hedge. In such a drying yard the poles and whirligigs can be kept permanently in position without being noticeable

## Uncommon Hardy Shrubs for the Border

(Continued from page 124)

glossy green leaves. It has long terminal clusters of yellow flowers in late July and early August. It grows rapidly and profusely in any good garden soil, and as it is a native northern shrub it is hardy as far north as Canada.

Oregon Grape (*Mahonia aquifolia*):

An evergreen shrub which grows from two to three feet in height. Has a coarse texture and dark green glossy leaves. In early May it has clusters of yellow flowers which later turn into bluish gray fruit. The old wood should be pruned out in summer. This shrub needs protection in winter for the sun is liable to burn the leaves. In this respect it may be treated like rhododendrons and planted with a northern exposure. Prefers light sandy soil.

Shrubby cinquefoil (*Potentilla fruticosa*):

Deciduous shrub growing from one to five feet high. Begins to bloom in early June and has yellow flowers throughout the rest of the summer. It is suitable for the front edge of the border or for rock work. By pruning in the spring it is possible to keep it dwarf. Thrives in moist rocky places.

Native Azaleas (*Rhododendron*):

The colors of many of the imported Japanese azaleas are difficult to handle in the shrub border, and they are not all easy to acclimate, but we have several native varieties which are worthy of greater use. *R. arborescens*, or the Smooth Azalea, grows from four to six feet high and has very attractive white flowers with red stamens in early June. This shrub will thrive in full sun or partial shade. *R. calendulaceum*, or the Flame Azalea, is a native of the southern mountains but is hardy as far north

as Massachusetts. The flowers, which are not fragrant, are very abundant in early June and are a gorgeous orange color. This shrub grows about three feet high and will thrive in any soil, and even in partial shade. *R. nudiflora*, or the Purple Azalea, is native as far north as Canada, and grows from six to eight feet in height. It has attractive variable flowers from white, through pink, to purple in April and May. Any good soil, preferably moist. *R. canadense*, or the Rhodora, is also native from Canada southward. It blossoms before the leaves are out, and its purplish rose flowers are most attractive in April and early May. It grows four to five feet high, and prefers moist places, although it is adapted to good soil. *R. viscosa*, or the Swamp Azalea, grows from four to seven feet high and has an abundance of pink and white flowers in May and June. It forms a dense and beautiful shrub. It is wide spread, being native from Canada south to Florida and westward. Prefers moist places, and will thrive in partial shade.

Bush Roses

There are also a number of shrubby roses which prove very effective in the shrubbery border. *Rose cinnamomea*, the Cinnamon Rose, grows from five to six feet high and forms a graceful bush which has a great many rosy-lavender in late May. *Rosa Harrison*, Harrison's Yellow Rose, is another excellent one. This grows to eight feet and in early June is covered with multitudes of small yellow roses in clusters. It is very hardy and makes effective masses. *Rosa spinosissima*, the Siberian form of the Scotch Rose, grows from three to four feet high and is low and spreading in habit. In early June it has many white flowers with yellow stamens.





Rev. W. T. Elsing's Residence, Lakewood, N. J. Insulated with "Quilt," as per letter below:

"I built a house last summer in which I used your Sheathing 'Quilt' under the shingles and also between studding. I sheathed all the rooms with half-inch tongued and grooved boards, and decorated the walls with sanitary and Japanese crepes. The result is, I have a cheaper, warmer and more beautiful house than I could possibly get by using laths and plaster."

W. T. Elsing.

## Make Your Houses Frostproof by Insulating them with Cabot's "Quilt"

IT is cheaper to *build* warm houses than to heat cold ones. A cold house will *waste* enough coal in two winters to pay for enough Quilt to make it warm for all time.

Quilt is not a mere building paper, but a thick, matted lining of cured eel-grass that is *about thirty times warmer than common papers*. It will make your house warm in winter and cool in summer, cut down your doctor's bills and keep the whole family comfortable. It will never rot or disintegrate—last forever—and is fire-retarding.

A full investigation will cost you a postal card—which will bring you a sample and the proofs, with name of your nearest agent. Will you write now?



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Cabot's Creosote Shingle Stains

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in your home are not equalled by any other single type of window on the market, and will add a touch of beauty, comfort and convenience that will distinguish yours from any other home.

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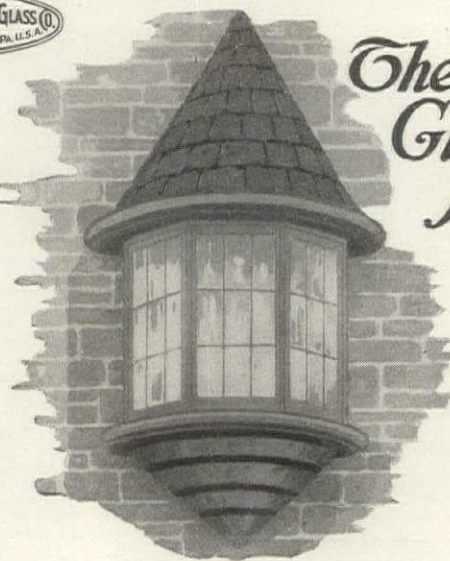
**THE LUNKEN WINDOW CO.**  
4216 Cherry St. Cincinnati, Ohio



Lunken Windows Installed in Residence, Mr. Weise, Bridgeville, Pa.

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PITTSBURGH, PA. U.S.A.

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Perfect Protection  
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WALLS  
DECORATIONS  
and DRAPERIES

A necessity in every  
modern home

Prevent smudges and discolorations on walls over radiators and protect interior decorations.

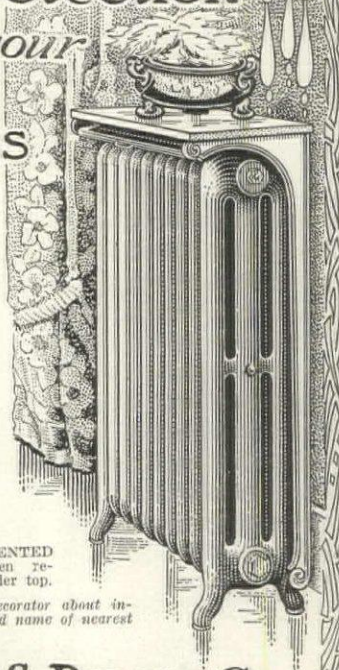
Give refinement and tone to unsightly radiators.  
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MARBLE  
METAL**

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Birch

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If you are building a home or buying furniture for a home, or intend to do either, you are missing a real opportunity if you do not ask us to send you a copy of the "Birch Book," no charge.

This book shows the fine and durable results that have been secured by the use of **birch**—not only in homes and apartment buildings, but also in libraries, churches, office buildings and other first-class structures designed by leading architects.

With its remarkable variety of figure **birch** takes a wide range of beautiful finishes. These with its inherent advantages of hardness and durability make it the favored wood for interior use by those who know.

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## The Perfect Bathroom

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Fixtures are made of china, a material vastly superior to tile. The glazed surface is easily kept clean and being non-porous is not subject to stains or discoloration. Fairfacts Fixtures are of uniform color and of the fine quality only possible in china. May we send you our booklet, "The Perfect Bathroom?"

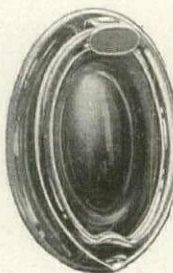
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BUILT IN YOUR BATHROOM WALLS

## AN ARTBRASS KNOCKER

IS THE CROWNING FEATURE



NO. 4006 "Ipswich"  
5 5/16 x 4 1/8 inches  
\$7.00

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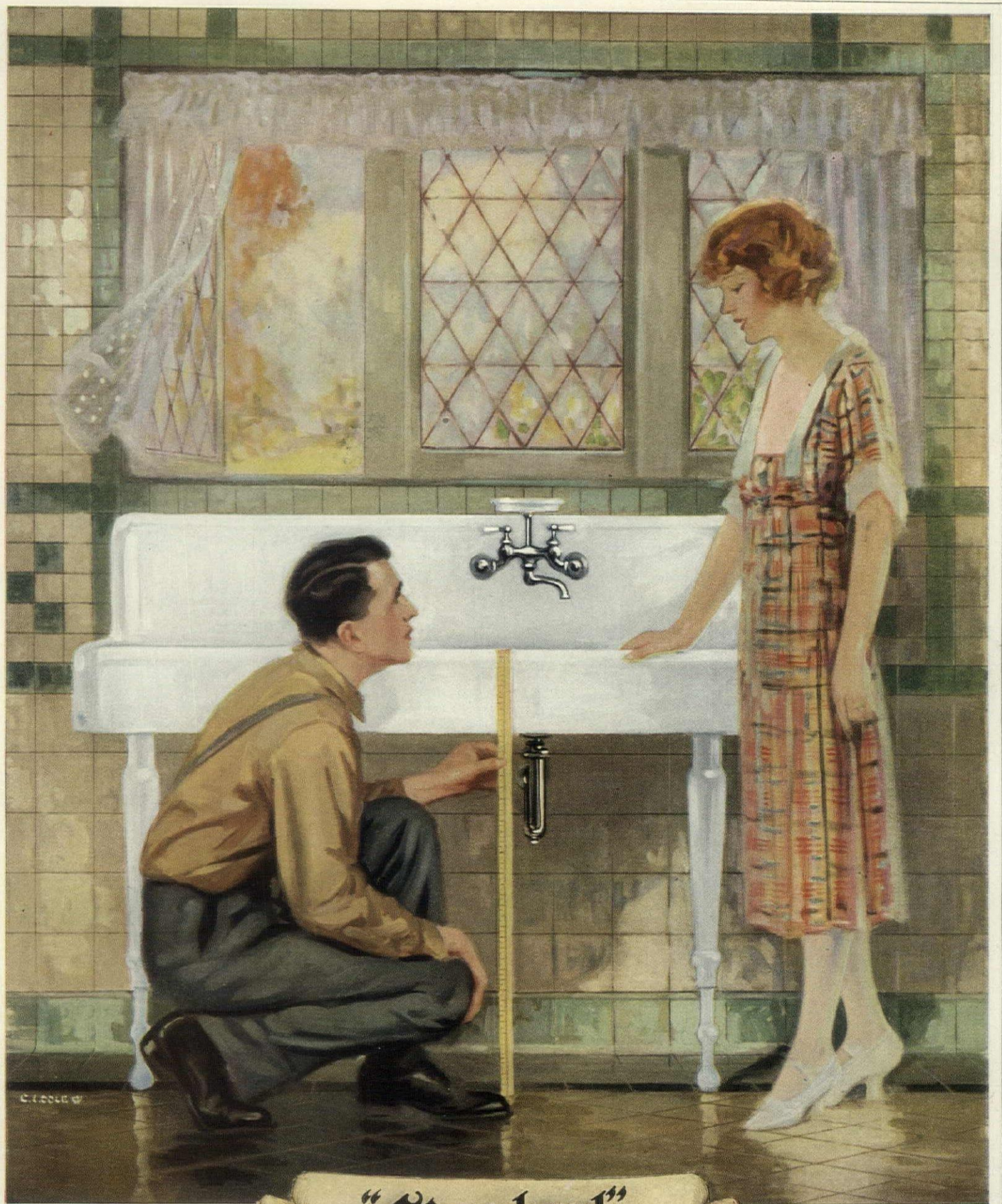
COLONIAL PLANS, DE LUXE. Unusual, distinctive and worth while. Should be in the hands of every prospective builder. Contains numerous artistic pictures and plans of moderate-priced Colonial bungalows and residences. Only 50¢ postpaid.

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"Standard" kitchen sinks, "yard stick high," provide comfort and prevent back-strain. How high is yours?

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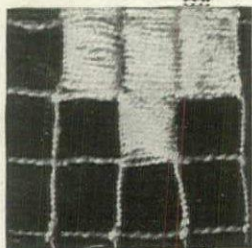




A Boudoir Window in the Home of Mrs. Charles Louis Tiffany, Showing the Use of Curtains of the New Filet Grandee



Actual size illustration of Filet Grandee. Note the character of the net ground and filling



## Mrs. Charles Louis Tiffany

Uses Quaker Filet Grandee in Her Park Avenue House

THE houses of old New York present the average window draping problem in an acute form. Nowhere is it more necessary to select curtains which veil the windows and assure complete privacy, without shutting off the view of the action of the street; nowhere is it more necessary to select curtains which give a decorative touch to the inner house and at the same time complete the facade of the house when viewed from without.

Mrs. Charles Louis Tiffany in treating the window above, shows how excellently Quaker Filet Grandee may be made to solve the problem.

## QUAKER LACE COMPANY

Mills: Philadelphia, Pa. - - Wholesale Salesrooms: 890 Broadway, New York

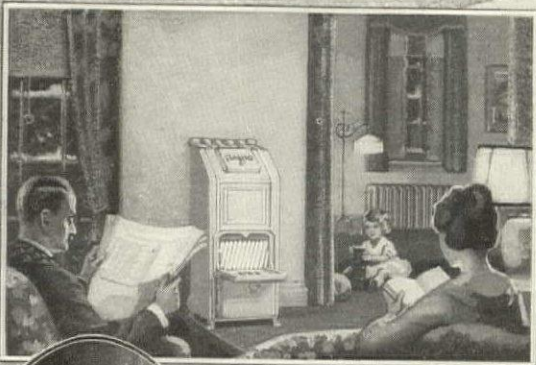
### Booklets That Will Help You

Booklets "Concerning Window Draperies" and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise, enclose 10 cents in stamps



# RADIO

The Hot Water Radiator with the Open Fireplace



Let  
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Come!

Now that 'Radio' has been introduced to the American public, you can look forward to winter with a cheerful smile.

## Heats Every Room in the House

WHAT a saving, what comfort and satisfaction in consistently dependable home-heating, with 'Radio'. It gives hot water heat for the entire house, at less expense than heating one room with a stove—with open fireplace luxury at the same time.

'Radio' can be installed in any room having a chimney, and connected by small piping to hot water radiators in the other rooms.

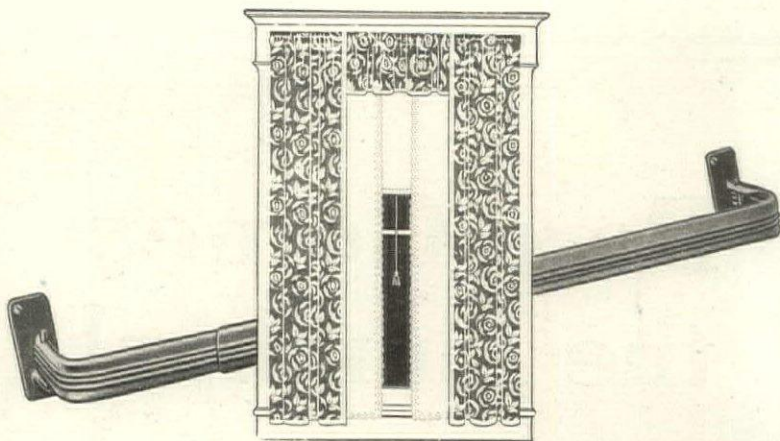
'Radio' burns hard or soft coal—even wood—but in small amount. It has a fuel reservoir which holds and feeds fuel automatically into the fire. Does away with the drudgery of frequent firing. Easy to operate. No smoke. No gases. It lasts forever and its friendly, open face always radiates a warm, cheerful smile. Reasonable in price.

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AN illustrated booklet telling important facts about 'Radio' Radiators, and the five sizes in which they come, will be sent you free of charge upon request. Ask us any questions you wish about the necessary installation for your house.



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### FLAT-Extending CURTAIN RODS

BEAUTIFUL, durable, simple, economical! And so easy to put up—you just hook them on!

Ornamental stiffening ribs prevent curtain-sag and make "Bluebird" Rods the strongest. Single, double and triple rods in Satin, Gold and White Enamel for any style windows and curtains.

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for artistic buildings and  
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Made in varied designs  
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## Why do floors Squeak?

SQUEAKY floors are usually caused by the use of round wire nails which easily work loose and allow the boards to play up and down.



### Make This Test

Drive an eight penny Reading Cut Flooring Nail and an eight penny wire flooring nail into a board to the same depth. Then draw each out with the claw of the hammer. You will notice that the Reading Cut Nail requires a far greater pull to release it from the board than the wire nail.

Reading Old-fashioned Cut Nails hold the boards to the joists. They have 72% greater holding power than wire nails. When driven into a board they force the wood down rather than apart and secure a firm anchorage onto the fibres of the wood at every point.

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## READING CUT NAILS

Send for  
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Please send me the booklet on cut nails.

Name.....

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## Stains and Enamels

(Continued from Page 68)

# Here Comes the Plumber!

Your water pipes are causing trouble. Perhaps it is a leak in the ceiling or a pipe clogged with rust that leaves only a thin trickle of water.

Anyway, you are in for it. Walls must be opened, floors ripped up to get at the leaky or clogged pipe. The plumber is not to blame. Inferior, corrodible pipe has failed.

You can avoid all this—easily.

Anaconda Brass Pipe resists corrosion and is good for a generation. It insures you against the plumbing troubles that require the repair man. It saves you the cost of his service.

The added cost of an Anaconda Brass Pipe installation is negligible—only about \$75 for a \$15,000 house.

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Write for our new booklet "Ten Years Hence" which tells how you can save on your plumbing. It is free.



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# ANACONDA

## BRASS PIPE

faces, and also for those who, while they like the grain of the wood, much prefer the effect of shellac or varnish. In order to use these modern stains successfully the wood must be properly prepared, and many manufacturers insist that the pores should be filled, which, they contend, gives a surface smooth, transparent and elastic. Also that it tends to bring out and emphasize the natural life and beauty of wood and that it is the only way to insure best results from the use of shellac, wax, varnish and other finishing materials.

The stains that are used over these fillers are supposed never to obscure or cloud the wood grain, but to give a variety of soft, rich, artistic colors in various shades of brown, green, weathered and Flemish oak. If desired, the stains may be finished with varnish, shellac or wax, and used on a rich variety of woods; or to give the effect of the more durable woods to the cheaper qualities. For instance, birch may be stained to get the effect of mahogany, or fir to have the style of Flemish oak, or cypress to look like brown oak, or red wood like English oak, and so on, or their own qualities and characteristics may be brought out.

Of course, the close-grained woods require no filling. They may be treated first with a white shellac, sandpapered to a smooth finish, followed by two or three coats of wood finish. The first two coats, rubbed with hair cloth or curled hair, and the last with pulverized pumice stone or crude oil. A dull finish would be followed by a treatment with polish applied with soft felt or flannel. We are warned that the first coat of shellac should never be omitted on pine, as it serves to kill the sap or pitch which might otherwise, in the course of time, ooze out and mar the finish. If the clear bright color of pine is desired, never apply a first coat of linseed oil as this tends to turn the wood dark.

The use of enamels is so widespread in this country for furniture, woodwork, kitchen equipment, bathrooms, and cellars, that it seems superfluous

to dwell upon it. The home builder today does not consider that a sanitary house has been produced unless certain details of the decoration are done with enamel. This may be white or ivory, or various tints. It may be highly glossed, half polished or flat. To obtain a tint a pure tone color is ground in Japan and thinned down with a small quantity of turpentine, slowly added to the enamel until the desired color is obtained. When the outer coat of enamel is in color the under tint should be the same. These enamels may be used over iron, plaster, and almost every variety of wood, if the surface is properly prepared. Over-emphasis cannot be laid on the importance of the under coat, and the master painters affirm that the priming coat is the most important of all, not only the perfect laying of the coat, but the rubbing down between layers. On some of the extra fine enameling which is done in this country, even eight or nine coats, each one carefully prepared and laid on, are employed.

In cold weather the room should be heated. If not, then the enamel should be warmed by placing it in a pail of hot water. The best work is done in a room having a temperature of not less than 75°. The use of thinners or the promiscuous use of turpentine should be avoided. If turpentine must be used, expose it half an hour before use in an open vessel to allow the most active of the gases to evaporate and then thin sparingly. There are an endless variety of colors to be had in enamels, just as there are for paints and stains, and also there are numberless varnishes and shellacs which carry colors inherent in their manufacture.

The way in which to secure the fullest knowledge of stains, with or without varnish, of enamels, high gloss or flat finish, is to get the manufacturer's booklets, which show you every variety of stain, varnish, enamel, in the exact colors which are sent out. Also the most minute information is given for the use of these materials for every purpose for which they might be desired.

## A REVIEW OF STAINS AND ENAMELS CATALOGS

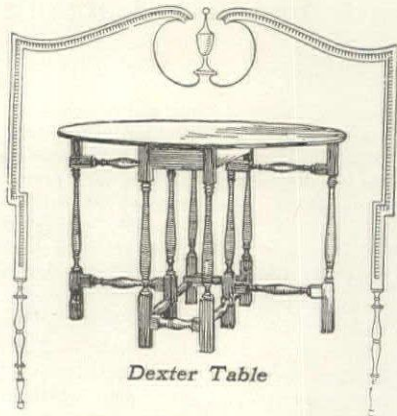
"Common Sense About Interiors" published by the Lowe Brothers Co., Dayton, Ohio, is a helpful little booklet of thirty-odd pages devoted to the treatment of floors, walls, woodwork and furniture. Directions are given that will make it a very simple matter for the householder to select the colors he wants to use, to prepare the surface he is going to stain or enamel, and to apply the various finishes. It is illustrated in color. It lays stress upon the importance of first getting the wood or the walls ready; for without this preparation no staining or enameling can be satisfactory in the end.

"That Magic Thing Called Color" by Sylvester Earle, "Descriptive List of Architectural Finishes" "Liquid Velvet" published by the O'Brien Varnish Company, South Bend, Ind. The first of these booklets, splendidly illustrated, is devoted to a discussion of the elements of color harmony in the house. It has chapters on the harmony of color, the magic of color, the functions of color, and the home harmonious. In this latter chapter the

various rooms are taken up in detail, and appropriate color schemes are suggested for each. It is chiefly concerned with the coloring of the walls by means of a flat wall enamel. The second booklet contains a very complete list of most of the various enamels and stains as well as varnishes and paints which are apt to be used in the house. "Liquid Velvet" shows samples of the various colors and tints obtainable in this very attractive finish.

"Do You Admire White Enamel?" "Your Front Door—Is it Inviting?" "Does Your Home Need Renovating?" "The Luxury of Fine Floors?" "Your Front Door" "Beautiful Floors" published by the Murphy Varnish Company, Newark, N. J. Each of these single leaflets emphasizes the attractiveness of various parts of the house being treated with what is one of the best grades of enamel on the market. They bring up the point that a good white enamel is not only a permanent and durable finish for interior woodwork but that its use brings a light and airy cheerfulness into the house.





Dexter Table

### The Charm of Colonial Furniture

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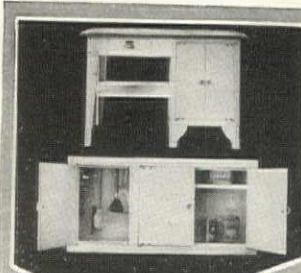
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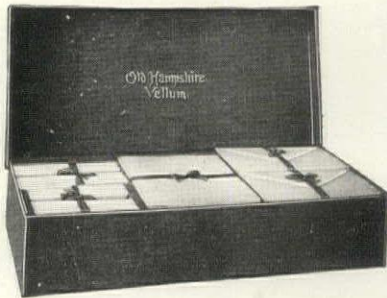
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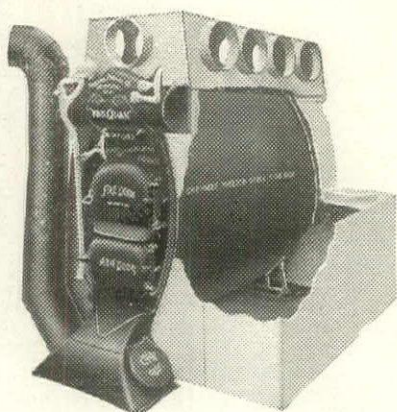
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## A Review of Stains and Enamels Catalogs

(Continued from page 130)



## A Furnace That Breathes

A peculiar statement perhaps, but strangely true. One man said,—"It's the most remarkable heating equipment I've ever seen". Thousands have marvelled at the wonderful operation of the Automatic control of



A simple device which completely controls the drafts, doors and dampers, even if left wide open, successfully preventing overheat and its consequent dangers, independent of human aid, electric batteries or auxiliary power; insures uniform temperature with utmost economy of fuel; makes one firing every twenty-four hours sufficient.

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## The Farquhar Furnace Co.

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Wilmington, Ohio.

"Shingle Stain" "Flowkote Enamel" "Tufcote Varnish Stain" published by E. I. duPont De Nemours & Co., Inc. Wilmington, Del. These comprise another set of informative leaflets; the first of which is concerned with the outside of the house. The colors given for coating shingles of the roof, as well as the walls, are said to be altogether weatherproof and to have a quality, even when they are freshly applied, of having been exposed to the weather for quite a while. It is said of "Flow Kote Enamel" that it produces a finish like liquid porcelain on both exterior and interior work. "Tufcote" seems to be a splendid reviver for furniture, floors and woodwork which have become old and dingy. It combines the color of the various natural wood stains with the finish of a good varnish.

"Quality and Beauty" "Stains Made With Brains" published by the Marietta Paint & Color Co., Marietta, Ohio. The first of these attractive little booklets is concerned chiefly with an enamel called "Spartanite" which will not turn yellow as so many enamels have a habit of doing. The illustrations show where an enamel of this kind can be used to very good advantage, and there are directions which make it possible to apply the enamel without engaging outside assistance. The book on stains is an interesting resume of the history and development of stains.

"Symphonies in Stain" published by Dexter Brothers Co., Boston, Mass., is an attractive little booklet devoted to the use of stains on outside shingles. Several types of country houses are illustrated, as well as interesting photographs of the Paul Revere house, and the House of Seven Gables, which show the effect and long lived quality of shingles treated with a weather-resisting stain. The reasons for staining and the advantages which come from stains are carefully and clearly pointed out.

"The Inviting Home" published by the Boston Varnish Company, Boston, Mass., is a sixteen page booklet illustrated in colors showing the different surfaces inside and outside the house which require individual treatment. Color schemes that extend not only to the floors, walls and woodwork, but to the hangings and rugs, are for the most part suggestive and in splendid taste. The pictures show that there are certain advantages in the use of an enamel finish on walls over the customary paper, chief among which is the fact that walls so finished may be cleaned with soap and water.

"Fire Resisting Shingle Stain" published by Pyro-Non Paint Co., 505 Driggs Avenue, Brooklyn, N. Y., is a tiny leaflet as reassuring as it is small, for it suggests a means to prepare shingles with a liquid that will absolutely prevent sparks and flaming brands from igniting the roof. It is only necessary, it seems, to soak the shingle in the specified liquid for several hours and then allow it to dry before applying the stain. Samples of shingles so treated and stained are a part of the leaflet and we are encouraged to test the fire resisting qualities by attempting to light one.

"My Home, Why Not Yours" published by Pratt & Lambert, Buffalo, N. Y., is not only one of the most at-

tractive of the commercial booklets but one of the most informative as well. There are many splendid suggestions under the heading of Interior Decoration which are extremely helpful because they are so sensibly presented. The colored illustrations are decorative and the photographs of interiors are from well-chosen examples. A valuable section of the book is its key to table of color effects in which all the various wood finishes are listed with the accompanying stain with which to achieve them.

"Beautiful Homes" "Natural Woods and How to Finish Them" published by Berry Brothers, Detroit, Mich. The first of these booklets presents color treatments, by means of enamels and wall finishes, for every part of the house from basement to bedrooms. While the introduction makes a statement open to dispute, that the really beautiful home depends less upon exterior design than on a pleasing interior, it does right to emphasize the importance of making the inside of the house as lovely as possible. And its suggestions are all directed nicely toward that desirable end. The other of the two booklets tells very clearly how to attain the various natural wood finishes, with a note on the problem of varnish removing.

"Old Virginia White and Tints" "Cresote Shingle Stains" "Waterproof Brick Stains" published by Samuel Cabot, Inc., Boston, Mass. One of the most effective finishes for clapboard and for shingles laid in clapboard effect is a dull white stain. Old Virginia white is one of the best of these. It is a splendid substitute for paint and for many tastes it is preferable. This booklet shows a great many houses on which it has been used and gives directions for its application. The same thing is done for shingle stains in the second booklet and for brick stains in the third.

"The Immaculate Finish of Refinement" "Architectural Varnishes, Stains, Fillers & Enamels" published by the Standard Varnish Works, New York. The use of a good white enamel is certainly a good way to achieve the end described by the title of the first booklet. In it the various preparatory treatments are described, as well as the final finishes, which may be either gloss white, a white rubbed effect or flat white. The second booklet is designed primarily for professional use, containing as it does the specifications for the various finishes.

"Portfolio of White Enamel Interiors" published by Patton Pittcain Division of the Pittsburgh Plate Glass Co., Milwaukee, Wis. This booklet printed on intense black paper is one of the most effective of all the catalogs. The admirably shown interiors are examples of fine architecture and attractive interior decoration. They range through all parts of the private house to the rooms of hotels, restaurants and hospitals and show the adaptability of Banzai enamel to all the various kinds of wood work and furniture. It is said of this particular enamel that it is so elastic that one may dent the finished wood with a hammer without fracturing the enamel or freeze the finished wood in a solid cake of ice and melt it out again without harming this durable surface.

## Correction

Through an error, the house shown on page 66 of the October issue was attri-

buted to Dwight James Baum. The architect was Frank P. Whiting.



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Without a  
**Hess White Steel  
Medicine Cabinet  
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Coated inside and out with the best  
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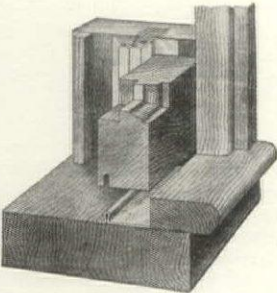
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A convenience and  
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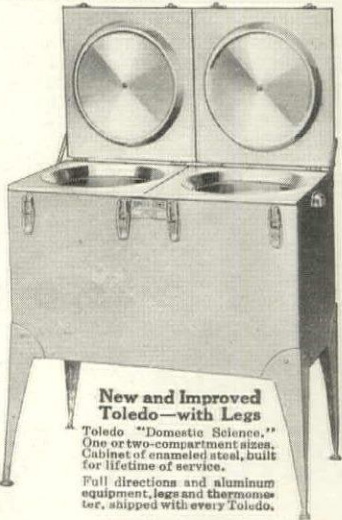
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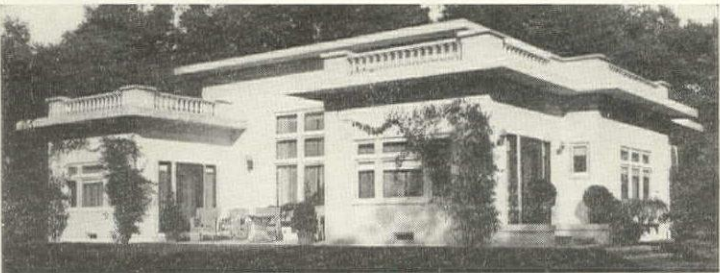
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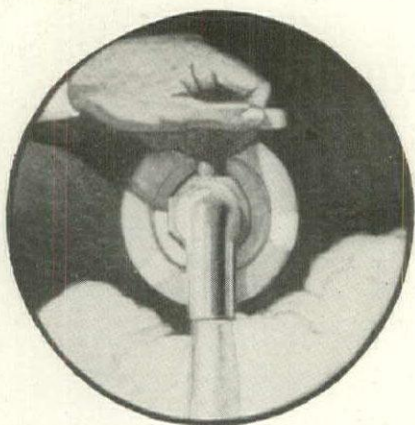
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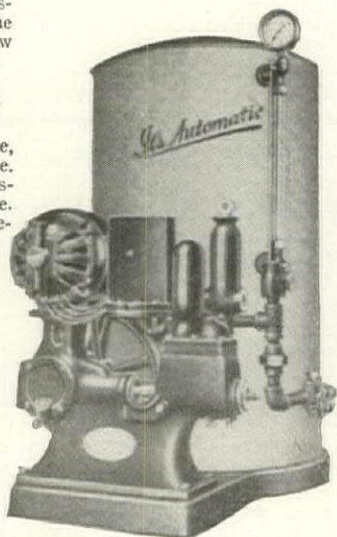
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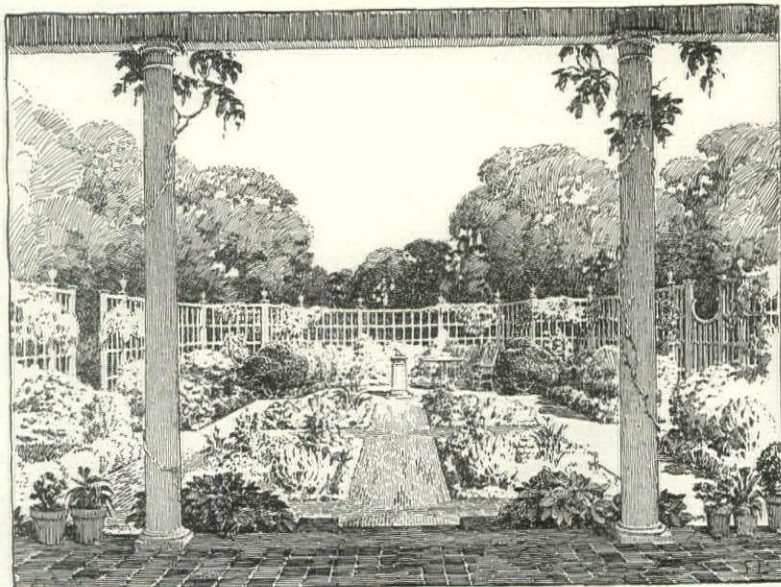
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*The small intimate garden should have something of the quality of the outdoor room; somewhat architecturally enclosed, well paved, and, most of all, very accessible to the house*

## When You Plan Your Garden

*(Continued from page 79)*

be a pleasure. So steps were done away with in part and a grass path, or ramp, on a slight slope was substituted. In this way the trip to and from the garden is made comparatively easy and certainly more interesting than it would have been otherwise. That part of the hillside slope which was left undisturbed was planted with low-growing shrubs and creeping vines which keep the earth from washing away and create an easily maintained attractiveness.

In making your own hillside garden you are apt to find in this example all the actual suggestions you will need to solve your particular problem. It is so simple architecturally that it should fit any kind of a house. In this connection it might be well also to say that a detailed discussion of retaining walls and steps will form a part of the present series of articles in the near future.

On many small places a garden that is consciously a garden is the last thing for which the owner cares to assume responsibility. His is an attitude that is rapidly disappearing, and it is one that usually vanishes altogether very soon after the disapprover weakens ever so slightly. But even at first he will not object to a path bordered on each side by flower beds. And here enters as a wedge the long narrow garden—one of the most useful garden types. A path that leads from the house to any part of the grounds may serve as the basis for such a garden. It makes only two requests, but these should be granted: it should have a beginning and an end.

The beds of the long narrow garden should be at least 5' wide, and the path should never be less than 3½'. A good rule to follow is to make the width of the path one third the total width of the two side beds. Thus, where the side beds are each 6' wide, the width of the path would be 4'. Such a garden as this depends a great deal for its effectiveness upon its length, and it cannot be very effective unless it is at least three times as long as it is wide. The longer it is the larger should be the object upon which it ends, for nothing can seem more absurd than a tiny sun dial, for instance, at the end of a long walk. It should have a background

of some kind behind each border—a hedge, lattice, wall, or a post and chain device as shown in the sketch.

The broad open garden is the type best suited to the level or nearly level site on which there is a fairly moderate expanse of unshaded area. It is one of the most satisfying kinds of gardens because it combines the openness of the lawn with the seclusion and decorative qualities of the small garden. It may be enclosed by a hedge, fence, lattice, or wall—but it must be enclosed. At the end opposite the house there should be an arbor, as shown in the sketch, or a shelter of some sort, from which you may get a view of the house, and from where you may sit and enjoy the garden from a different angle. There should be water in some form. If it can be managed in the shape of a broad flat pool, carrying out the spirit of the garden's design, and located in front of the garden house so as to catch its reflection, it will be found to be especially delightful. It must be kept in mind, above almost any other thing in connection with the garden, that at some spot, preferably at the pool and the arbor, there should be shade, so that hot weather will not lessen the pleasure of garden idleness.

The small intimate garden is less particular about its site than any other for the simple reason that it covers very little area, and smuggles against the house or into an angle made by a projecting wing. It should be treated as a very close adjunct to the house, and its manners should respect those of the house. That is, any woodwork in fence, lattice, or post enclosures, or in arbors, gateways and furniture, should be finished in the same color and spirit of design as the trim on the house. Its paving and its planting should be neat without being meticulous.

These points are illustrated in the garden shown above, which is a veritable outdoor room. It occupies a space 30' by 40'; less than half the area covered by an average sized house. The simply constructed but graceful lattice enclosure corresponds in color and design to the wood trim of the house. The brick-on-edge paving repeats the material and color of the porch floor but asserts a pleasant independence by striking a different pattern.





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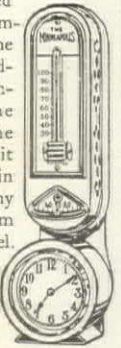
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521 UNION LEAGUE BLDG. LOS ANGELES, CALIF



## For you — the center of your Home For us—Mantel C-617

Mantel C-617 is a brutal way of designating such a beautiful, human thing as the mantel above. We do not think of it as a number but as a vital part of your home. We want you to think of it that way, too, but also to think of it as an example of Curtis Woodwork of standard size and design.

You can see that in the quality of the wood used, in the excellence of the design followed, in the exactness of the workmanship, this standard mantel C-617 is worthy of any home.

Yet, because it's so standard that we can designate it by a number, you will find it reasonable in cost, its excellence considered. This is due to standardized manufacturing and large production.

This mantel is but one of eight widely varying designs that Curtis dealers can supply you. You can see them all in the big catalog at the dealer's. If you do not know the Curtis dealer in your town write us for his name.

You can see in the catalog, too, many other articles of woodwork, beautiful and convenient.

There are sideboards and corner cupboards. You'll delight in the dining alcoves, built-in kitchen dressers, work tables, ironing boards in wall cabinets, linen cases, medicine cabinets, built-in dressing tables, built-in tray cases and other comfort-giving, labor-saving features. Then, of course, there's great variety of doors, sash, frames and moldings. All with quality assured by the Curtis trade mark.

# 1866 CURTIS WOODWORK

"The Permanent Furniture for Your Home"  
The Curtis Companies Service Bureau  
Clinton, Iowa

Maintained by the Curtis manufacturing and distributing points at:

Clinton, Iowa; Sioux City, Iowa; Detroit, Mich.; Oklahoma City, Okla.; Wausau, Wis.; Chicago, Ill.; Lincoln, Neb.; Minneapolis, Minn.; Topeka, Kans.  
Sales offices at Pittsburgh, New York, Baltimore

The Curtis Companies Service Bureau,  
Dept. 8, Clinton, Iowa.

Gentlemen: I am interested in a . . . room house and enclose \$ . . . for the "Better Built Homes" plan books checked below. I understand that books may be returned if not satisfactory and my money refunded. (Through Curtis dealers any book is free).

- ☐ Vol. VI 32 homes of 3, 4 and 5 rooms . . . \$0.50
- ☐ Vol. XI 39 bungalows . . . 1.00
- ☐ Vol. XII 39 1 1/2 and 2-story houses . . . 1.00
- ☐ Vol. XVI 39 6-room houses . . . 1.00
- ☐ Vol. XVII 39 7-room houses . . . 1.00
- ☐ Vol. XVIII 23 8-room houses . . . 1.00

Add 10c for Canada on each volume. Exteriors, woodwork and floor plans shown in all. All but XI and XII show English, Colonial and Western types. Increasingly popular.

Name . . . . .  
Street . . . . .  
City . . . . . State . . . . .



## WHAT YOU CAN DO IN NOVEMBER

Personal Message from Henry Hicks

NOVEMBER is the time to buy shade for next year. In our nursery you will find specimen shade trees from which we will help you select the best varieties to suit your particular situation. These trees have been transplanted and given the best of nursery care. We can therefore guarantee them to produce the results you want.

The trees in our nursery are the result of 60 years experience in growing plants for the finest places throughout the eastern states. Every plant is guaranteed and the guarantee really means what it says. Our customers do not have to bicker with us in regard to replacement. We are always glad to take their word concerning plants we have sold and we have never yet had occasion to change this practice.

We want you to come to our nursery, and to make personal selection of the things you need. If you are keen about planting large trees, we can save you ten to twenty years and give you immediate shade. If you wish to plant small trees and see them grow, we have many varieties in small sizes, that you can easily call for and take home with you in your car.

Here are a few shade trees fitted to beautify any lawn:

	High	Spread	Years Old	Each
Pine Oak	20'	12'	18	\$35.00
Chestnut Oak	20'	8'	18	45.00
Scarlet Oak	14'	5'	18	8.00
Beech	12'	8'	15	25.00
Maple	18'	5'	12	8.00
Maple	22'	10'	15	40.00
Maple	26'	20'	25	100.00
Tulip Tree	16'	6'	9	50.00
Linden	14'	5'	10	5.00
Linden	25'	12'	18	75.00

When the leaves are dropping from the deciduous trees it is time to plant evergreens. They work all the year round. If you wish to screen some unsightly object, evergreens will do it at once, or if you wish a background for a formal planting the permanent green of evergreens is better than any wall. Every plant is a specimen and is guaranteed.

	Size	Each	Per 10
White Fir	3-4'	4.00	35.00
White Fir	6'	10.00	
Nikko Fir, Japanese	5-6'	6.00	50.00
Nikko Fir, Japanese	8-10'	25.00	
Japanese Cypress, green, golden and blue	1½-2'	3.00	25.00
Colorado Blue Spruce	8-9'	40.00	
Douglas Spruce	6-8'	15.00	
Austrian Pine	6-7'	20.00	175.00
Jack Pine	8-10'	15.00	125.00
Mugho Pine	1x1'	2.00	17.50
Scotch Pine	6-8'	10.00	90.00
White Pine	6-8'	10.00	95.00
White Pine	8-10'	15.00	125.00
White Pine	16-18'	45.00	

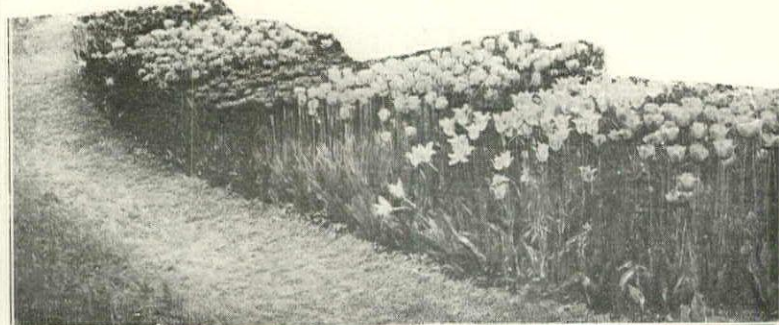
And remember: If you love a plant, you can make it live any time.

(Signed) HENRY HICKS.

P. S. If you do not have our catalog, you are not getting all the joy you should out of your garden. Let us know you, and our book of gardens will be sent you. A postcard will do.

### HICKS NURSERIES

Box H. Westbury, Long Island, N. Y.



## Bring the Glories of Tulip-Time to Your Own Garden Next Spring

Don't plant your bulbs in mixture. They are much more charming in separate colors—know them by name—you will enjoy them all the more. The collections offered below are the biggest bargains we have ever been able to make and include many of the rarer novelties. Of some of the varieties, one bulb alone would cost you 50c. Try the wonderful Cottage Darwin and Breeder (Art) Tulips.

Plant them among the shrubbery, in borders, as well as in beds. They multiply rapidly and will last and flower well for three years. Long-stemmed graceful, enduring, they are wonderful not only in the garden but for indoor decoration in vases, etc. The colors are the most exquisite imaginable.

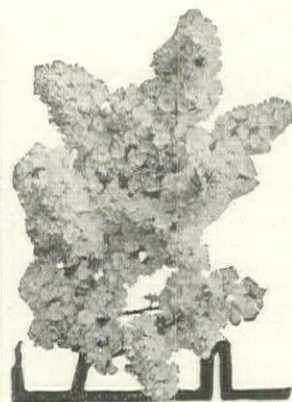
100 Single Early Tulips, in 10 named varieties. Bloom in April and early May	\$ 4.50
100 Double Early Tulips, in 10 named varieties. Bloom in April and early May	4.50
100 Darwin Tulips, in 10 named varieties. Immense flowers on stems 2½ feet tall in May and June	5.00
100 Cottage Tulips, in 10 named varieties. The Tulips of grandmother's garden improved and more beautiful than ever. May and June	5.00
100 Breeder or Art Tulips, in 5 rare named varieties. In form like Darwins, wonderful shades of Bronze, Buff, Orange and Apricot. May and June	5.50
100 Parrot or Orchid Tulips, in 4 named varieties. Bloom in May and June	5.50
100 Rembrandt Tulips, in 5 named varieties. Striped, flamed and feathered. Bloom in May and June	6.00
Special Combination Offer: 100 each of above types, 700 Bulbs in all, in 54 separate varieties. The most wonderful offer ever made	32.00
One-half above Combination Offer: 50 each of above seven types—350 bulbs in all, in 54 named varieties	17.00

Free Delivered within 300 miles, beyond add \$1.00

## Schling's Bulbs

26 West 59th St.  
New York City

## Absolutely the Last Call for Spring Flowers!!!



You can still plant shrubs that will produce flowers next spring—Lilacs, Deutzias, Mock Orange, and a number of others—but you can't delay! The time is short, but the advantage is real; you gain practically a year over those planted next spring.

### Better Plants-----By Farr

An absolutely new catalogue for free distribution. Fully describes the multitude of perennials and flowering shrubs which have made Farr's Nursery so widely and favorably known. Our customers receive copies as soon as the books are printed; other garden enthusiasts are requested to send us their names and addresses.

**B. H. Farr**

Wyomissing Nurseries Company  
106 Garfield Ave., Wyomissing, Penna.



Garden Houses  
Lattice Fences  
Garden Furniture  
Plant-Tubs & Ferneries  
Sun-Dials and Gazing Globes

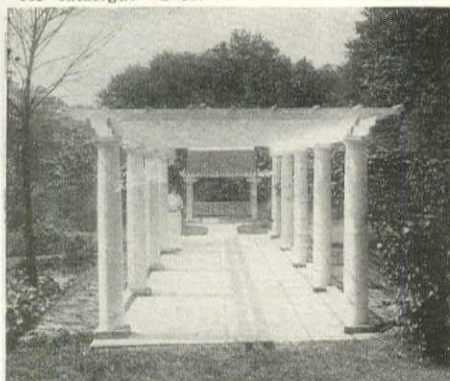
**Hartmann Sanders Co.**

Main Office and Factory  
2155-87 Elston Ave., Chicago, Ill.  
Eastern Office and Show Room  
6 East 39th St., New York City

## PERGOLAS and ARBORS

This advertisement shows only a few of suggestive features from our catalogue containing several hundred distinctive garden decorations.

When writing for copy, enclose 20c and ask for catalogue "P-34."



## A real treat for the rose lover

Howling winter winds outside. Cheery, crackling logs within. What a treat to curl up in the great chair and lose oneself in

"How to Grow Roses"

This beautifully illustrated book by Robert Pyle, President of the American Rose Society, will enthrall you even though you are not looking for instruction. For the beginner it takes the mystery out of rose growing. For the old timer it gives information that will help him have a banner rose year. New 14th Edition ready Dec. 1st. Makes a lovely Christmas gift. Price \$1.50 prepaid.

Send check, cash or money-order to

**CONARD ROSES**  
& Jones Co., Box 126, West Grove, Pa.  
Robert Pyle, Pres. A. Wintzer, Vice-Pres.  
Backed by over 50 years' experience



## Prepare Now for the Green Velvety Lawn You'll Want Next Spring

AS an ideal winter mulch for lawns, "F. & I."—nature's fertilizer and insecticide—is the logical choice — of lawn and garden experts who make careful comparison.

All winter long "F. & I." will protect your grass from extreme cold and sudden thaws. While the melting snows leach out the potash, ammonia and phosphoric acid which feed the roots in early spring.

"F. & I." is both a fertilizer and an insecticide—a purely vegetable product which rapidly disintegrates, adding valuable humus to the soil. "F. & I." is applied exactly as you would use an animal manure—yet it contains no insect pests or weed seeds and is free from objectionable odor.

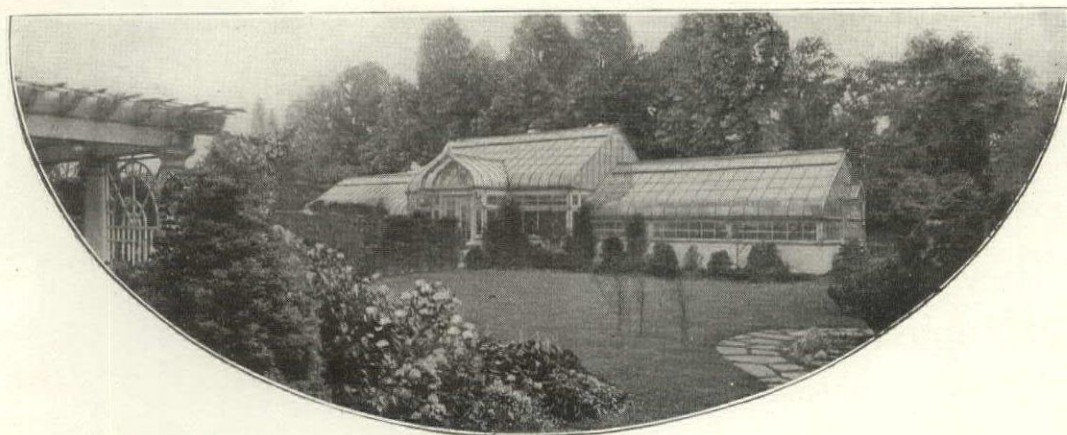
Many of America's most attractive suburban properties and extensive country estates depend upon "F. & I." for their beauty of lawn and garden.

**The F & I Tobacco Products Company**

110-135 Fulton Street  
Lancaster, Pa., U.S.A.

Manufacturers of "F. & I.", Golf Green and Uniform Brand Tobacco Stems, Dusts and Powders.





## LET US ANSWER YOUR QUERY

WE would welcome the opportunity of showing you how one of our Glass Gardens can be placed within a stone's throw of your residence and fit harmoniously into the picture.

Always when the owner grants us the privilege, we take pleasure in suggesting locations for the greenhouse.

Locations where the conditions will be best for the production of blooms, and at the same time fit in attractively with your general layout scheme.

For half a century and more, we have been locating, designing and building the finest of the country's greenhouses.

Printed matter if you wish it.

## Lord & Burnham Co.

*Builders of Greenhouses and Conservatories*

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Toronto  
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## When Winter Comes

is the title of Bulletin 17—a delightful monograph on Decorative Evergreens—in pots, tubs and window boxes—for brightening up the winter home—both indoors and out.

In keeping with the subject, this bulletin is pleasantly decorated with color, illustrated and illuminated by many fine photographs, and is full of happy suggestions to the home-lover on where, when, and how to use this beautiful material in decorating the home. Its possibilities appeal alike to the country-house or cliff-dweller in the city.

Oh, yes, there are many special offers, of course—as for example—

Five Dollars will buy a beautifully matched pair of Arborvitae or White Spruce over two feet in height, carefully packed and crated with their roots wrapped in burlap, a ball of native loam around them, and delivered to the express at Framingham, Mass. on receipt of your order and remittance—just right for your doorstep or entrance hall!

So, send for Bulletin Seventeen and The Year Book—a wonderbook with which to plant and plan this Fall and during the long winter evenings to come.

## Little Tree Farms

419 Boylston St., Back Bay C., Boston, Mass.

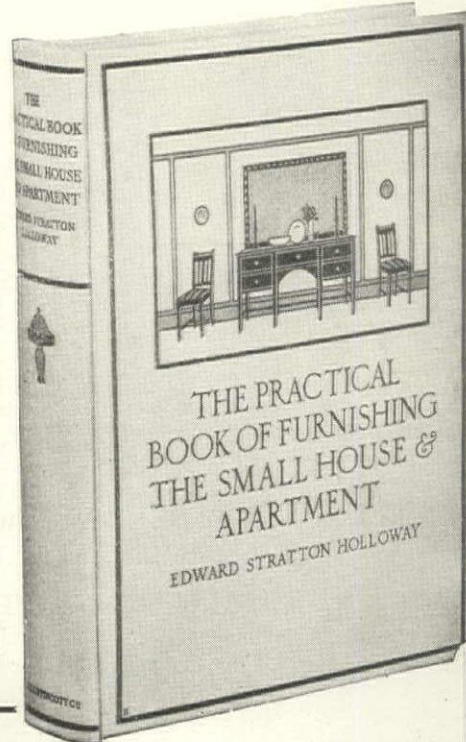
American Forestry Company - Owners

## Interior Decoration and Proper Furnishing Room by Room

The reason is given for every step—covers the whole subject in one volume.

Price, \$6.50

192 illustrations in doubletone, 9 in color, 7 diagrams, 296 pages, octavo.



Treating of furnishing from the most inexpensively equipped cottage, bungalow or flat to the smart apartment house of fair dimensions; and by both the modern non-period and period methods. All grades of expense are provided for. Complete furnishings of a number of premises, is indicated—color schemes, appropriate walls, furniture, textiles and accessories being suggested for each room. The furniture illustrated is that which can be purchased in the open market. An effective plan for the securing of unity and variety in colour is presented and applied. The chapters on colour and form alone are worth the price of the book.

**J. B. LIPPINCOTT CO.** Dept. H-G 11 East Washington Square PHILADELPHIA, PA.

Please send me an illustrated pamphlet of this book and other similar volumes.

Please mention  
House & Garden





## They Found Their Happiest Hours among their friends of forest and field

SUCH famous men as Theodore Roosevelt, Thomas A. Edison, John Burroughs, Henry Ford and Luther Burbank have found their greatest enjoyment in their understanding and appreciation of Nature. For them the fields and forests held a host of friends—the birds, the butterflies, the flowers, the trees—each with its own individuality, its personal charm.

Nature abounds with magic. For those who know its language a wonderful story is told by the simplest roadside flower. The real enchantment of the out-of-doors is lost to those who do not know the secrets of Nature, who miss its deepest meanings.

How can the raven be distinguished from the crow? What bird walks on water? What plant gives a lost traveller his bearings? The answers to these and thousands of other interesting questions are found in the Little Nature Library—the beautiful four-volume set that brings to you the whole wonder world of Nature's secrets. In this, the most popular series of Nature books ever published, the story of the Birds, the Trees, the Butterflies and the Wild Flowers is fascinatingly told by recognized authorities, profusely illustrated with 144 beautiful full page color plates and many black and white pictures. 465 different subjects are covered, 1200 pages in all.

### SENT FOR FREE EXAMINATION

You are invited to examine the Little Nature Library without cost or obligation. The coupon below brings the books to you for 5 days' examination. Note the wealth of interesting information, written by such authorities as Neltje Blanchan; examine the life-like illustrations in full natural colors, obtained from the National Association of Audubon Societies and painted by such famous artists as Bruce Horsfall.

If you decide to keep the books, pay only the special low price on the convenient terms mentioned in the coupon. But take advantage of this Free Examination offer NOW, before it is withdrawn. Send no money—just the coupon.

**NELSON DOUBLEDAY Inc. Dept. L-1411**  
Garden City, New York

### THE LITTLE NATURE LIBRARY

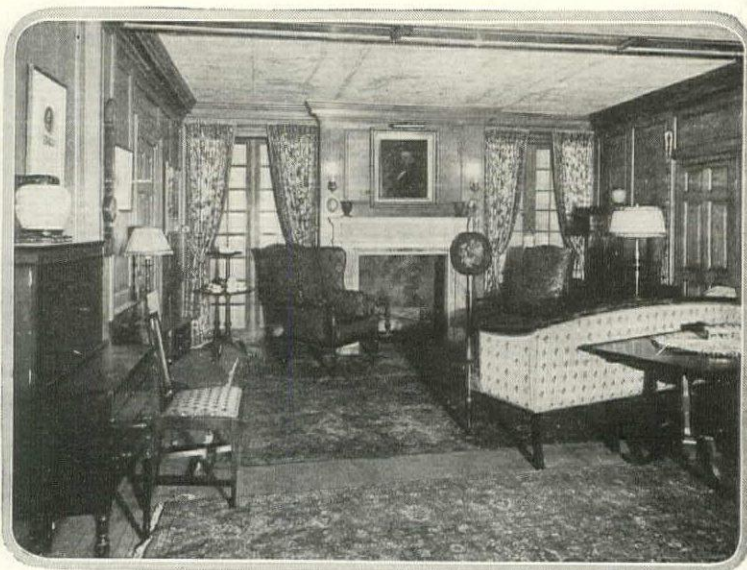


Four beautiful books bound in dark green silk cloth. Cover decorations in gold and color illustrations on the covers. Profusely illustrated with 144 full color plates, 48 black and white pictures. 465 subjects; 1200 pages. All the secrets of the Birds, Trees, Butterflies, Wild Flowers so interestingly explained that every member of your family will enjoy reading these wonderful books.

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Dept. L-1411 Garden City, New York.

You may send me the Little Nature Library in four beautiful volumes for Free Examination. I will either return the books at your expense in 5 days or send you \$1.50 and then \$2.00 a month for three months. This coupon places me under no cost or obligation.

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Address .....  
City ..... State .....



*A living room, paneled and furnished in a comfortable English style, was shown by W. & J. Sloane*

## THE ARTS-IN-TRADES SHOW

*Views from the First Exhibit*



*An English cottage interior was shown by Arthur Todhunter*



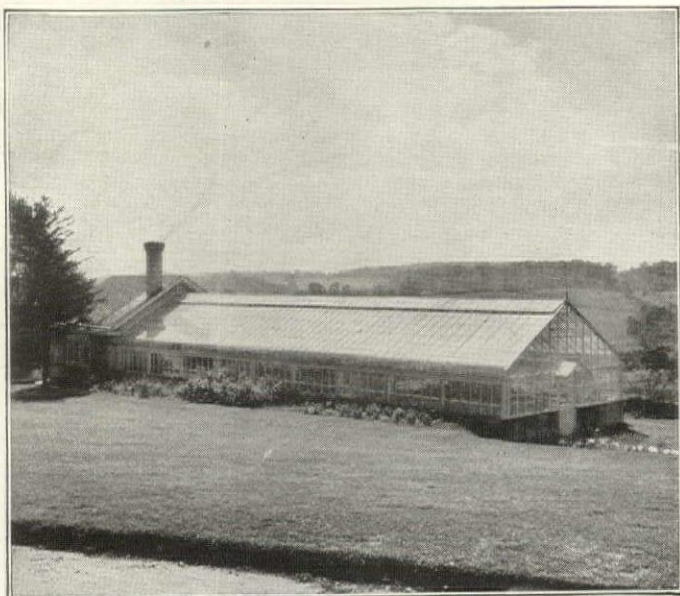
*The paneled room mantel, shown by the Bristol Co.*

*The Arts-In-Trades show was held in New York in October*

*Erskine Danforth showed a delightful canopied bedstead*







## King GREENHOUSES

The steel frame curved eave greenhouse shown in the illustration is on a country estate near Philadelphia. This house is a very popular style eighteen feet wide and seventy-five feet long divided into three compartments of twenty-five feet for growing fruits, flowers and vegetables at different temperatures.

Many people have the erroneous idea that a greenhouse is only for the country estate or large, city garden. A greenhouse which will supply vegetables and flowers for a family of five can be built on a space not much larger than a fair sized flower bed and will prove from three to eight times as productive.

We shall be glad to furnish suggestions and prices for a greenhouse for your city home or country estate.

"When you think of *good* greenhouses, think of King."

### King Construction Company

General Offices: North Tonawanda, N. Y.

56 West 45th St.  
New York City  
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Murray Hill 10050

Philadelphia, Pa.  
15th & Market Sts.  
Telephone  
Spruce 6521

Boston, Mass.  
Board of Trade Bldg.  
Telephone  
Main 4399

Scranton, Pa..  
307 N. Irving Ave.  
Telephone  
4136

## THE BRAND PEONIES

**T**HE largest plant breeding establishment in the World that is devoted to the production of new varieties of the Peony.

*Of the World's twenty-two highest rated peonies, four or over 18% were produced by us.*

Our new 1922 catalogue describing all of the best of the Wonderful Brand Peonies is now ready for distribution. It is a large book of sixty-two pages devoted entirely to the Peony and the Iris. It gives one all the information desired, of the history, varieties, and culture of the Peony.

*It is the greatest book ever written on the Peony.*

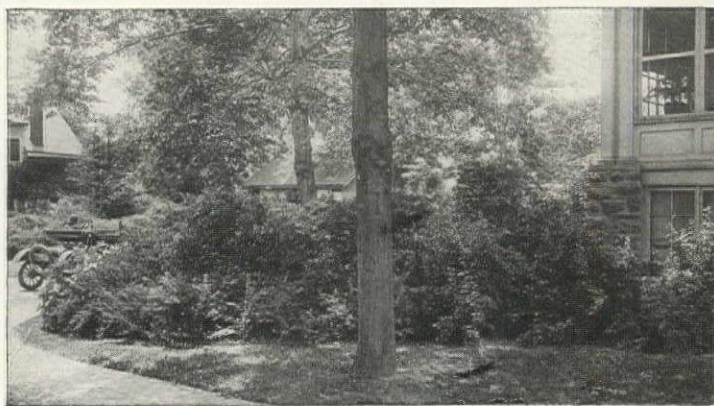
We wish to place it in the hands of every lover of the Peony who contemplates purchasing roots this Fall. It is free.

Growers of Peonies for forty-three years.

## BRAND PEONY FARMS

FARIBAULT

MINNESOTA



### The Shady Corner Problem

**A** SHADY corner—what a problem it presents! Nothing seems to want to grow there, not even grass. In consequence, the spot is usually left to care for itself, and becomes the one unsightly place on an otherwise attractive lawn. Such a problem existed on the property pictured. Different combinations of shrubs and evergreens were tried—and failed. Then Moon's came along and made up an assortment of shrubs that solved the difficulty. Now a luxuriant mass of foliage takes the place of the sickly, unsatisfactory plants that preceded.

To help you solve your shady corner problem, we offer a special "Shady Corner Collection" for Autumn planting at a special price. Write for full details—and ask for our Catalogue H. Its "What to Plant and Where" chapter may help you with other planting questions.

### Moons' Nurseries

THE WM. H. MOON CO.

MORRISVILLE PENNSYLVANIA

which is 1 mile from Trenton, N.J.





**DREKA**  
Personal  
Christmas Cards  
UNIQUE DESIGNS  
Engraved & Colored  
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Dreka originated  
the idea of showing  
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*City Apartment  
comfort in your  
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This new booklet  
"Paul Water  
Systems", illus-  
trated in colors,  
illustrates the  
right type of sys-  
tem for every  
type of village,  
rural and subur-  
ban home.

A HOME in the country" no longer means inconvenience. With a Paul Water System modern plumbing, and dependable water service are a part of comfortable suburban life as well as city life.

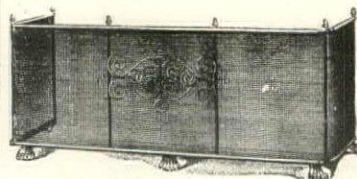
A Paul Water System should always be considered in plans for a new home and can be installed as well in the town or country mansion that is to be remodelled.

Paul self-contained compactness, reliability, and fully-automatic service is the result of specialized engineering and inventive effort during 45 years of pump-building. Write to our engineering department for assistance in selecting the right water system for your home.

**Ft. Wayne Engineering & Mfg. Co.,**  
170 N. Harrison, Ft. Wayne, Indiana.

**WATER PAUL SYSTEMS**  
REGISTERED TRADE MARK

SELF-PRIMING, SELF-LUBRICATING, FULLY AUTOMATIC.  
Pressure Service from cistern, well or spring



"BUFFALO" Distinctive

## FIRE SCREENS

"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIRE PLACE SCREENS are unusually distinctive in appearance. Their good and correct designs, their well placed ornamentation, and their attractive finish lend charm to the most perfectly appointed residence. They insure perfect safety from flying sparks and absolute protection to children and older members of the household.

"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIRE PLACE SCREENS cannot be compared with flimsy, cheap ones. They are strong and durable, and made by the most skillful workmen from the best "BUFFALO" quality of fine mesh wire cloth. We make them to fit any size fireplace opening and in any desired ornamentation or finish.

We also make "BUFFALO" PORTABLE FENCING SYSTEM, VINE TRAINERS, TREE GUARDS, GARDEN FURNITURE, WINDOW GUARDS, etc. Information gladly furnished.

Write for complete catalogue No. 8-BD  
Mailed upon receipt of 10c postage.

**BUFFALO WIRE WORKS CO., Inc**  
(Formerly Scheeler's Sons)  
475 TERRACE BUFFALO, N. Y.

## TRUE SIBERIAN IRIS

Do you know the True Siberian Iris?—the most dainty of all flags—with its varying warm tone of blue tinged violet, veined with creamy markings. Take advantage of this offer. You will be delighted with the grace and beauty of this garden gem.

Collection for  
**\$5**

- 5 True Siberian Iris
- 5 Yellow German Iris
- 5 Lavender German Iris
- 5 Light blue German Iris

These large roots will bloom  
in your garden if planted  
this autumn.

Send your order  
**NOW**

A French Pussy Willow  
will be given with each  
order for Iris Collection.

Send for  
Catalog



Established  
thirty years

**PFUND NURSERY CO.**  
"Elmhurst Nurseries"  
711 South Boulevard, Oak Park, Ill.

## HAVE BIRDS THIS WINTER



Put up our winter feeding devices near your house, \$1.00, \$7.00, etc. Resident birds will stay with you. Write for free circular.

**Jacobs Bird-House and Mfg. Co.**  
200 W. Third Avenue, Waynesburg, Penna.

## California Dahlias

THE MOST GLORIOUSLY COLORED DAHLIA OF THE AGE!

**AMUN RA**

(THE EGYPTIAN SUN GOD)

Winner of the GOLD MEDAL—First Prize at the 1921 Exhibition of The  
Dahlia Society of California.

Write for illustrated Catalogue containing full description  
and color picture of Amun Ra. We list all the Prize Win-  
ners and standard varieties of the better grade.

**JESSIE L. SEAL**

Office 607 Third Avenue, Dept. C.

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Distributor for Sies Dahlia Manual Price 60 cents

## In November Plant Dogwood

Known to be one of the hardiest trees grown in America, dogwoods lend character and tone to the home, by compelling the eye's attention and gaining its admiration. Their exquisite charm invariably reflects that much sought, yet elusive sentiment of hospitality and cheer. And, as there is no better time to plant them than during the month of November, we have arranged the following special prices as an inducing incentive for you to plant some, now.

### White Dogwood

3 to 4 ft. . .	\$ .95 each or \$ 9.50 per doz.
4 to 5 ft. . .	1.25 each or 12.50 per doz.
5 to 6 ft. . .	1.50 each or 15.00 per doz.
6 to 8 ft. . .	1.75 each or 17.50 per doz.
8 to 10 ft. . .	2.50 each or 25.00 per doz.
10 to 12 ft. . .	3.50 each or 35.00 per doz.

### Pink Dogwood

3 to 4 ft. . .	\$2.25 each or \$22.50 per doz.
4 to 5 ft. . .	2.75 each or 27.50 per doz.
5 to 6 ft. . .	3.00 each or 30.00 per doz.
6 to 8 ft. . .	3.50 each or 35.00 per doz.

On request, our service department will be delighted to inform you just how to proceed in getting the maximum results with them, or for that matter, with any other gardening problem which may require expert knowledge. A request for this co-operation entails no obligations whatsoever.

"Successful for over a century"  
**AMERICAN NURSERIES**

H. Edward Holden, Mgr.,  
SINGER BUILDING, N.Y.



# DREER'S

## Hardy Perennial Phlox

may be planted at any time before the ground freezes.

# DREER'S

## Autumn Catalogue

offers a select list of varieties including the most desirable colors. They do well in all soils, flower for a long period and continue for a number of years. The catalogue also offers many Hardy Perennial Plants and a choice selection of Dormant Roses suitable for Fall planting, also seasonable Flower and Vegetable Seeds, Lawn Grass and Agricultural Seeds, Plants and Bulbs for outdoor Fall planting and many plants suitable for growing in the Window Garden and Conservatory.

A copy of Dreer's Autumn Catalogue will be mailed to all applicants who mention this magazine. Write today.

**Henry A. Dreer**  
14-716 Chestnut St., Philadelphia, Pa.



# CALLOWAY

## UPOTTERY

*Gives the  
Essential Touch*

A Bird Bath will make a delightful spot in your garden. The beauty of your plants will be enhanced by interesting Vases and Jars. Many attractive designs can be selected from our collection of enduring Terra Cottas, which also includes Benches, Fountains, Sun Dials and other charming decorative pieces for the garden, sun room and home.

Kindly send 20c in stamps for catalogue illustrating 300 numbers.  
**CALLOWAY TERRA COTTA CO**  
3218 WALNUT ST. PHILADELPHIA.

# A Garden Full of Darwin Tulips

## for \$2.00



In anticipation of again placing before our customers a collection of Darwin Tulips we have had a sufficient quantity grown so that we can offer

**50 Giant Darwin Tulip Bulbs**  
Finest Mixed, for \$2.00

*Selected from fifteen named varieties.*

Few Spring flowering plants rival the Darwin Tulip for brilliancy of bloom. With flowers as large as the Oriental Poppy, in a wide range of colors and shades, borne on strong stems often exceeding three feet, they are a wonderful addition to the flower garden.

Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.

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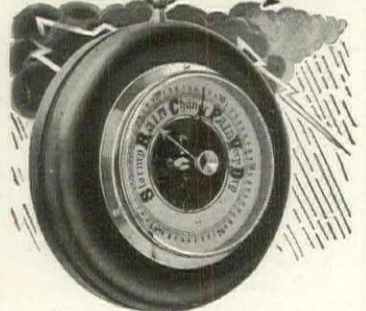
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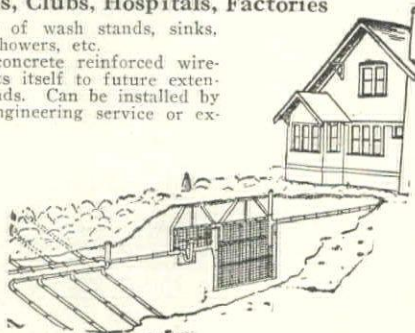
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(Seal) Florence T. Nilsson, Notary Public. Queens County No. 400. New York County No. 124. New York Register No. 4087. My commission expires March 30, 1924.

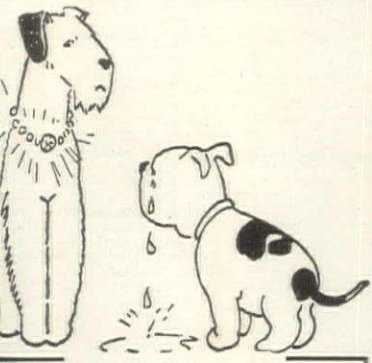




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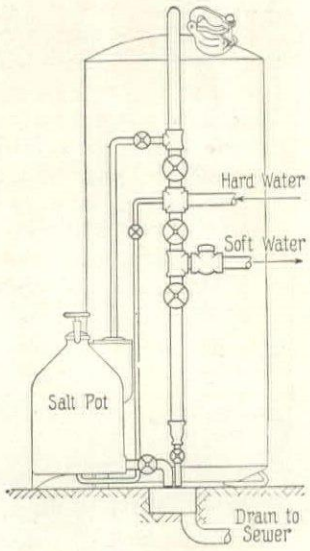
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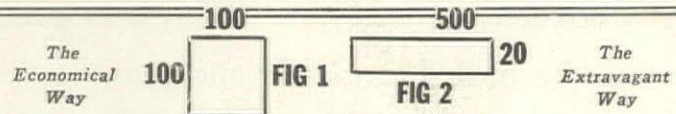


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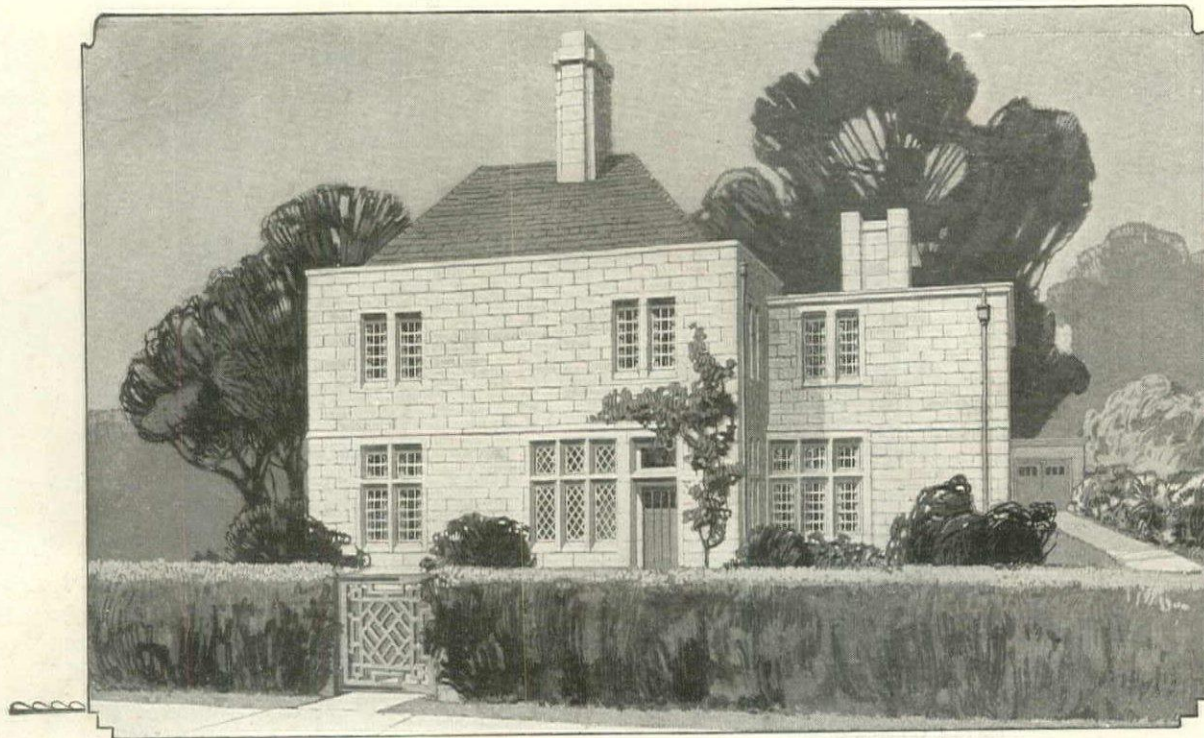
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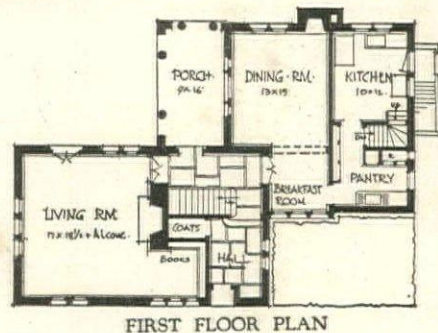
—there is no building material quite as suitable as stone. There is undeniable charm in stone walls of mellowed color tones partly covered with Ivy.

Large or small homes may be built beautifully and economically of Indiana Limestone. Unusual designs are developed in this natural stone—designs that would appear severe and artificial were manufactured materials employed.

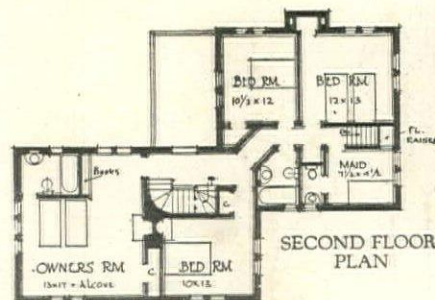
The house illustrated is the English manor house type. The walls faced with Indiana Limestone are plain except for the simple trim around doors and windows. The two massive chimneys are faced with the same stone. This house, built of any other material, could not possess such charming individuality.

And for exquisitely carved fireplaces and mantels, Indiana Limestone is most adaptable. Its rich texture lends rare beauty to interior decoration.

If you are interested in receiving further information on this natural stone, address Indiana Limestone Quarrymen's Association, Box 782, Bedford, Indiana.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

The arrangement of the first floor has several delightful features. Both living and dining rooms have open fireplaces and alcoves. The alcove off the living room serves as a small library, being lined on two walls with bookshelves. Alcove off the dining room serves as a breakfast room with a drop-leaf table placed in the corner. Fireplaces are faced with Buff Indiana Limestone. The second story is exceptionally well planned. The owner's large bedroom has windows on three sides, open fireplace and private bathroom, also alcove with bookshelves, overlooking garden at the rear. There are three other bedrooms besides maid's room. A French casement door opens from the second story hall on to the deck roof over the porch below.

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THE NATION'S BUILDING STONE